

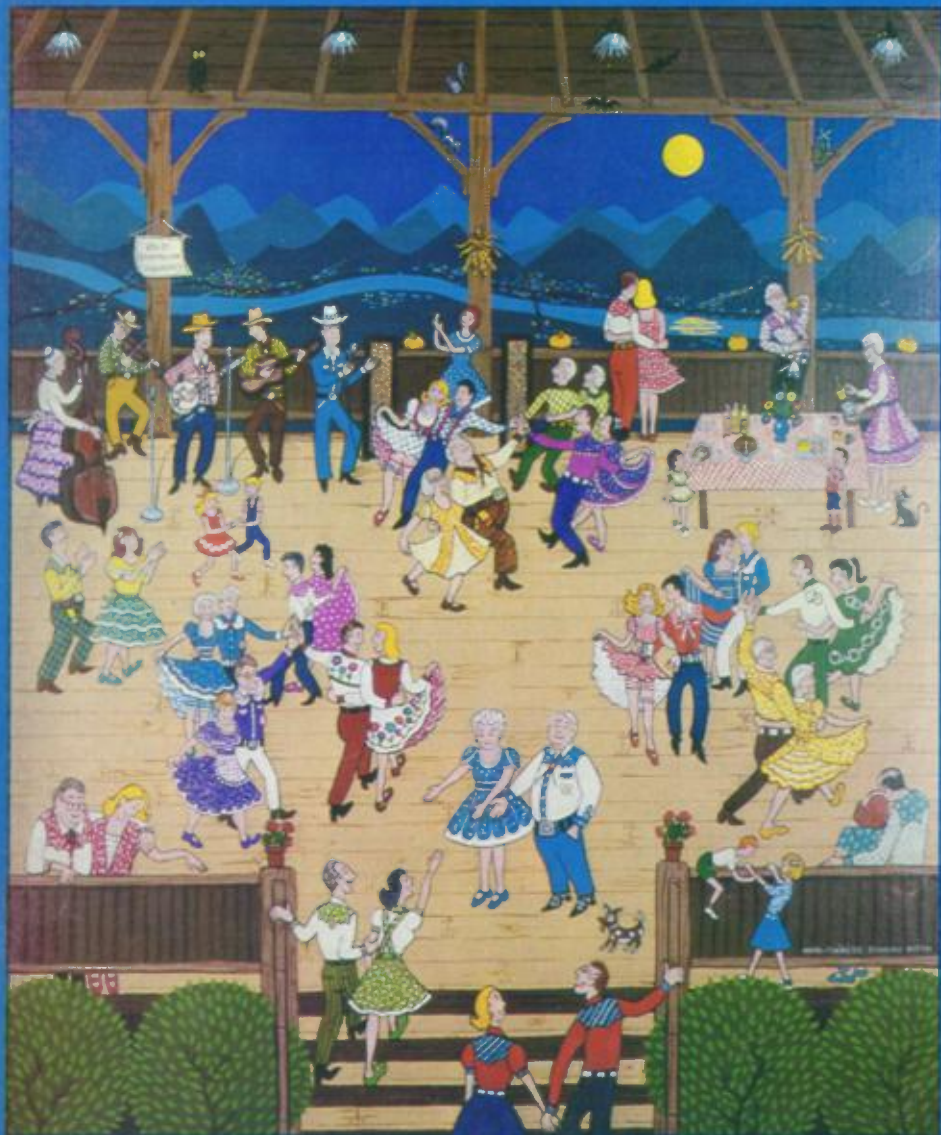
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APRIL 1986

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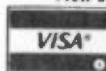
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The most thoroughly wasted of all days is that on which one has not laughed. —Chamfort

April is primarily the ASD Vacation Issue, with a giant listing of coming events in the square dance world. However, any month that begins with April Fool's Day should also contain a laugh or two. We hope you'll enjoy the "daffynitions" and the story, "Square Dancing, Anyone?" just as provokers of a chuckle or two. Some of the "daffynitions" contain elements of truth; the story is a humorous exaggeration of the trials of a first-time dancer. Like cartooning, humorous writing enlarges upon the facts. What we're saying, probably, is, "Don't write us saying the story is not 'accurate.' It's all for fun to begin with!"

Do you ever just laugh your way through an evening of dancing, when everything has a funny side, and everyone in the crowd seems happy? Isn't it therapeutic? Can we create times like these, or do they just happen? Is there anything we can do to make an ordinary club dance an event for others in the squares with us?

Join us in a smile...and bear with us as we answer publicly some comments:

In February, some of you received magazines and cards with very "dotty"

CO-EDITORIAL



and "spotty" labels, (as humorously described by one writer). To tell the truth, we did not realize how badly the printer was printing until we had it repaired. With a new print head, it is back in shipshape condition, and March labels were clear and sharp. Thank you.

For readers who wrote missing a listing of events: In ASD this column is called "Date-Line," and it appears in every issue, although it is always short during the winter season. Those who want more listings from a certain area of the country need to see that flyers and info are sent to us. We print everything that arrives in time.

We hope you enjoy reading this super-size issue; we hope you enjoy your April dancing; we hope you'll plan a super square dance vacation in 1986!



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BY-LINE

Think travel and humor as you read this issue...it's April! The humor is supplied by **John Dromey**, a free lance writer whose forte is creating "daffynitions," and by **Lulubelle Stone**, a pseudonym used by the spouse of a regular contributor. Some

travel info is contributed by **Bev Warner**, who writes about Kentucky sights to see, by **Hank Katten**, who recounts the experiences of dancers at the Bermuda Convention, by the National Convention release, and by our 5½ pages of vacation listings. (We ran these in larger type this year and hope you find them usable.)

A little romance is added by **Betty Rosian**, a dancer from Pennsylvania, who has become a frequent contributor. **Larry Bears** of Indiana describes himself in a quickie poem; perhaps it fits many ASD readers, too.

The season of dance specials is upon us, coming with the first daffodils and tulips, and sending us to check calendars for free weekends, travel weeks, and open dates. Whatever you select, have fun— that's the name of our game!

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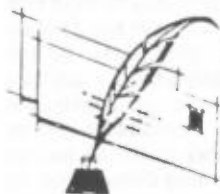
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Grand Zip

...I will graduate a class I have been running for one year. They will graduate on the 52nd week. If you send out complimentary copies to classes I would like fourteen to give out at graduation. This class has been a special project for Marion and Me, with *no club sponsor*. The results are truly gratifying. I have always wanted to run a class with *no deadline*! We are now planning to start another class with no graduation date. Our biggest problem was convincing our club that *the class is not ready*...

Archie Howell
Norwood, Massachusetts

Re Jerry Holtz' article in November 1985 issue of ASD. The article was newsworthy but terms like "kicked," "jumped" and "stomped" are not desirable in describing dancing. I learned to dance with callers like Bill Adams, Tex Hencerling (now deceased), and Ralph Hay, who stressed smooth, gliding dancing to the music. I think such terms present the wrong picture to anyone who likes square dancing.

Mac McGuire
Harlingen, Texas

...Being R/D instructors, we always look in the index and read the R/D articles first. The first item in the index under rounds is entitled "The Two-Step" and referred us to page 23. I opened the

magazine and discovered that pages 23 and 24 are missing. We would very much appreciate being sent a copy of the missing pages. Aren't gremlins in computers and printing companies great?

We have always enjoyed your magazine and think the new format is terrific. We also had subscribed to S/O for a long time and think you've done a terrific job of combining the two. Thank you for a quality publication.

G.B. & Judy Summitt
Wichita, Kansas

ED. NOTE: If gremlins steal pages out of any magazine, please let the ASD office know about it. We regret the necessity but sometimes these things happen. We do gladly replace your defective issue.

This is just to set the record straight regarding the red, white and blue sailor outfits pictured in the State Line article, January, 1986. This sailor outfit is the official bid dress for the Greater Memphis S&R/D Association, Inc. bid for the 1990 National S/D Convention and *is not* the new State of Tennessee outfit. It is being worn by all dancers across the state of Tennessee, showing their support for Memphis to get the bid in Indianapolis to host the 1990 National in Memphis.

Thomas R. Smith, Bid Chairman
Memphis, Tennessee

John and I enjoy reading your magazine and wish more dancers would subscribe to it. I think it helps our understanding of our most loved pastime. I especially enjoy hearing what other clubs in other states are doing, even though we just dance around the

Continued on Page 108

scope— big mac records

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ON THE WING AGAIN

Too long a holiday at home

Makes me wish once more I'd roam;

But 'fore the doldrums stuck like leaches,

Off I flew to far-flung beaches!

For me it was unusual to be at home almost a month with hardly a calling date to my name from about mid-December to mid-January. Of course I like a break and I got lots of desk work done. The holidays were pleasurable, but as January rolled along the old *itch* to be on the road again crept up to me. (..not to mention the itch that afflicted the staff due to your long home hitch—Co-ed.)

Then from about mid-January straight through February time moved swiftly, two separate beaches beckoned (Florida and Hawaii), bags stayed packed, airways and highways become everyday concerns.

Coldwater, Michigan —Just before the Florida flurry of dates I started the week-long tour near the old breakfast food capital of Battle Creek. The B.C. Dance Association set it up with *key-ordinators* Helen and Ken Cook. About a hundred couples livened up the big gym, where Herb and Georgia Ferguson gave us good sound around as well as sound rounds. The Michigan gander-meander was by car which I ditched after a short motel night in Coldwater and flew to the *warm-waters* of Florida.

Sebring, Florida—Often I get lucky with Avis. (Please explain that, Stan!—Co-ed.) For a whole week in Florida (1500 miles) I drove a sleek cruise-controlled Monte Carlo which

cost me a mere \$49. total. That was the result of a surprise upgrade at the Avis counter plus a Northwest round-trip bonus-car deal. It was a closely scheduled Sunday afternoon bounce to Sebring—so close that my friend Lefty set the sound and gave 'em a good Tidd-tip to start. Callers there besides Lefty were Chuck Leamon and Larry Gow. Carma and Al covered rounds. Sparse sets on a sunny Sunday in the roomy Ag Center.

Brooksville, Florida—A day off was pleasantly spent with friends/staffer Mary (and Bill) Jenkins at their *No-snow* cottage, along with dinner guests Russ and Ginny Perfors (retired Cleveland caller friends) plus caller/prompter Coy (and Winnie) Cowan, and caller Al (and Nonie) Savory. Mary invited us all to a little afternoon contra party in the rec hall there. Coy prompted one in Japanese. (He had much earlier trained callers in Japan.) Even *never-caller* Jean Buckenheimer called. Mary called. I called. Great fun!

Ocala, Florida—There were wall-to wall dancers again in that beautiful big City Auditorium at that typical Tuesday dance for which I call every year. (Thanks Bob "M.G." Rust, my buddy.) Thanks Andy (John K. look-alike) Anderson for good sound rounds. I shall return. Seems as if there are plenty of dancers in north-central Florida and not too many callers. (Hmmm.)

Arcadia, Florida—My return to the Martins' Palace (see ASD, Oct'84, p.25) is always a treat. It's a place where a fun-filled, friendly-flavored feeling is built-in! Refreshments were out-of-this world. Wall-to wall dancers. Everett calls, Jenny cues rounds; and as they hosted me we recalled some good double-Dillard days, along with a steak dinner. It was hard to leave the little town where oranges *still* grow.

Lake Placid, Florida—No calling date next day, but I welcomed the chance to visit old friends Charlie and Grace Baldwin. Charlie was the editor of the *New England Caller* for many years, a top caller, and my mentor. (Don't blame him for that.—Co-ed.) He's recuperating nicely at home after being hospitalized with a serious illness for 31 days! We had fun recalling some blaphemous

Becket blanket blarney of 30-odd years ago. L.P. is another citrus capitol, folks.

Marathon in the Keys—It's always a new thrill even though I've done it several times now. Driving down that long chain of islands over pure white bridges that intersect the azure blue Atlantic on one side and the emerald Gulf on the other, profusely dotted with a mixture of seabirds—pelicans, egrets, gulls, cormorants, and others. This dance set up by caller Don (Dillard CC double-grad) and Marguerite Wiley was held in Marathon, just north of Key West, almost at the end of the line. We had a surprisingly good crowd of 17 squares—a record for that event. Seldom have I seen such forever-youthful guys-n-dollish spirit at a dance. It was refreshingly *buoy-ant* and *gal-lant*, despite an age factor of somewhat past *September*. (Ataway, gramp!—Co-ed.) Clyde and Minnie Hughes rounded out the program. Callers present besides Don were Jim and Eleanor Roper and Bobbie and Frank Daniels. Thanks also to Earl Huneke, Connie and Jan Brouwer, Gene and Mary Bilby and John and Vera Worsley.

Orlando, Florida—Long drive today. Straight north from the Keys to Orlando, the Disney capital, for a Whirl and Twirl Club *Red Hot Saturday Night*, working with colorful caller Danny Robinson in the Hanging Moss Square Dance Center. The setting was rustic and comfortable. The dancing was non-stop. Danny was in rare form. Good to work with him. Makes me think I ought to *up-tempo* my *laid-back* style a bit. Nice to stay with Cliff (Hilo) and Vi Goad. Old friends from Cleveland, John and Ann Hucko, were there.

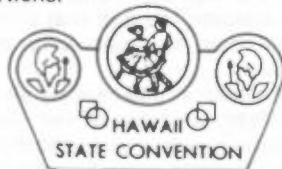


Deerfield Beach (Fort Lauderdale, Florida)—It was now Sunday, and my final leg of a lovely Florida fast flash, as I headed for the southeast beach area. Jerry and Pat Seeley of Tamerac had set up another *ASDance* after a year of my absence there, and we had a small ball. Always a pleasure calling in that little Pioneer Park hall. Short afternoon dance. Jerry finished the last tip as I barreled off to the airport to catch an early evening flight home.



IF HAWAII IS PARADISE, HERE'S TO HOLY HAWAII..

Wow! One day home after the Florida fling and it was time to catch another *big bird* with Cathie and our small tour group for a three-island tour of Hawaii. the occasion was built around the annual Aloha Convention, held at the Sheraton Princes Kaiulani, where we began the tour with several other tours combined. Other callers/cuers involved with groups and on the staff of the convention were Herb Johnson, Dick Leger, Skip Smith, Jim Hattrick, Paul Marcum, Elmer Sheffield and Bob and Lu Paull on rounds. Tortuga Express handled all promotional/travel details, and should be commended for an excellent job all around. The Aloha Convention is now on the road to a solid comeback of major proportions.



The event kicked off with a fine Trail-In dance on Thursday, and continued through Friday and Saturday, concluding with a midnight after-party. Other events included a banquet and fashion show. Credit for much of the good programming goes to Karl and Nadine Kunssemiller, helped by Bob Rawlins, Bruce and Pat Altenhof, and others from many of the island clubs. We met a number of Japanese callers/friends, including Matt Asanuma (caller), Ichiro Fujimo (photographer) and Kazuo Kumada, who is the director of the National Folk Dance Federation of Japan.

There was lots of time for daytime excursions on Oahu before our Sunday departure. Shopping was a popular pastime. Cathie and I enjoyed seeing the once-famous Ink spots in a little cafe in

the International Market. (Stan, you're telling them our age!—Co-ed.)



Kauai—Out favorite island! And the Sheraton Kauai with its gardens and landscaping was a choice location for our group. We were in Poipu Beach in Koloa. One highlight for Cathie and me was a Papillon helicopter ride with its awesome scenery—fragile waterfalls, deep ravines, view of whales, and much more. A built-in feature for all on this island was the use of rental cars. We drove 200 miles west to Waimea and north to Hanalei—both directions to the edge of the impassable cliffs.



We enjoyed eating at the Plantations restaurant one night, next door to our hotel. A cool outdoor dance was set up on the Promenade deck at the hotel for our gang by John Herkes, local caller/leader. Jim H. and I did the calling, because the other caller/tour groups had covered this same route earlier.

The Big Island of Hawaii— The treat of the week was to be housed in the lavish Kona Hilton for our final few days. It's a first-class resort hotel with surf-side rooms, a large salt water swimming pool splash-fed by the ocean, and restaurant choices so close to the surf your tea might have a taste of salt spray. On

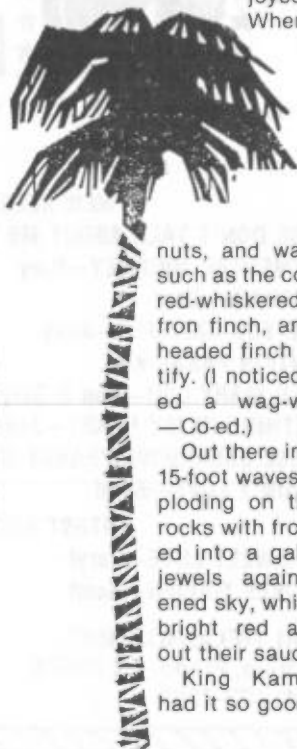
our first night there, we attended a luau ceremony with the traditional pig in the pit, the feast, the colorful, musical, motion-filled show. (We noticed you had quite a notion to watch the motion, Stan!—Co-ed.)

Cathie and I rented a sleek, tan Dodge convertible for pennies and rode like a million. This time we drove 130 miles, south to Captain Cook with its Kona Coffee Mill tour; and north to Waimea with its Parker Ranch, 2500-foot elevation, Mickey Mouse multi-eared cacti everywhere, and lackluster lava fields. Dashing across the road a couple of time were furry mongooses (or is it mongeese?), scurrying home to their *mongsolings*. We took in a movie and shopped at World Square in Kona.

Big Island caller Buddy and Debra Weaver set up a dance for our group at the hotel; Jim and I also called. Halfway dance—that's half in the hotel and half out in the open. Good fun.

What a way to end a fantastic *Hawaiipy* time in the middle Pacific! We enjoyed every minute.

When other forms of life and limb weren't readily visible, I sat outside the sliding glass doors of our room, munching on macadamia



nuts, and watched the birds, such as the common myna, the red-whiskered bulbul, the saffron finch, and a strange red-headed finch we couldn't identify. (I noticed you also watched a wag-waisted wahine. —Co-ed.)

Out there in front of me were 15-foot waves rolling in and exploding on the jet-black lava rocks with froth so high it turned into a galaxy of sparkling jewels against a dusk-darkened sky, while all the time the bright red anthuriums stuck out their saucy tongues.

King Kamehameha never had it so good. We'll be back!



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DANCING DAFFYNITIONS



by John H. Dromey
Quincy, Illinois

Allemande leftovers: Those few extra steps it takes for beginners to get back in place after a turn.

American folk dance figures: Square routes.

Back trouble: Deciding how to spell do-sa-do.

Bolo: An anorexic bowtie that's afraid of heights.

Caller with a raspy voice: Choreogruffer.

Circle to the right: Go through a revolving door.

Clockwise: A caller who knows when to quit.

Close call: Holding a square dance in a room so small, when couples sashay they bounce off the wall.

Coast line: "I wish they all could be California twirls."

Contra caller: A line tamer.

Dance mixer: Close encounters of the whirled kind.

Do-sa-do collision: A meeting of the hinds.

Do-sa-donut: Someone who keeps going back to the refreshment stand.

"Eight is Enough": A show that could have been about a small square dance club— sort of a TV "set"— but it wasn't.

Elbow swing: Serving macaroni with a flourish.

Fishing expedition: "Dive for the oyster, dig for the clam," while wearing a skirt with scallops.

Hoarse power: What it takes to call a dance without a microphone.

Hoedown: Yes, by all means, put down any garden implements you happen to be carrying *before* starting to dance; if you've ever tried to do-sa-do a rotary tiller, you know just how painful it can be.

Intermission: "Hold all my calls" time.

Jet set: The effect of dancers following instructions on a 33-1/3 r.p.m. record played at 45.

Left-hand star: Paul McCartney.

Limited partnership: Swinging your corner.

Local following: What a good caller welcomes, unless he's on his way to the restroom.

Loser: A caller who gets the wrong number.

New dancer's ability: Below C-level.

The odd couple: Couple number one, or couple number three.

100-yard dash: Running in a full petticoat.

The patter of little feet: Calling a dance for kids.

Perfectly awful: Dancers who think form is more important than fun.

Petti-code: Never wear a skirt so full your partner has to throw you a rope instead of taking your hand.

Pivot divot: Side effect of swinging your partner in golf shoes.

Plumber: The right person to call for a "clog."

Reverse psychology: Do-sa-don't.

Rigid program: The result of too much starch in the caller.

S/D accessories: The best, and least expensive, is a smile.

S/D musician: Fiddler on the hoof.

Set (with four couples): A dance formation that doesn't add up geometrically— it's about eight feet across, but only sixteen "feet" around.

Square dance instructor: A teacher who sometimes has to tell everyone in the class to stand in corners.

Square dancing: An activity that's fine for people of all ages and sizes, in contrast to the ballet where you have to stand on your toes to appear taller.

Square dancer: A description that designates "Dancer" as the least hip of Santa's reindeer.

Square roots: The origin of a popular dance form.

Two left feet: What the average dance couple has.

Versatility: A square dance musician fiddling a "round."

Workaholic: Someone who'd stay home from a dance to promenade a lawn mower.

DIXIE DAISY

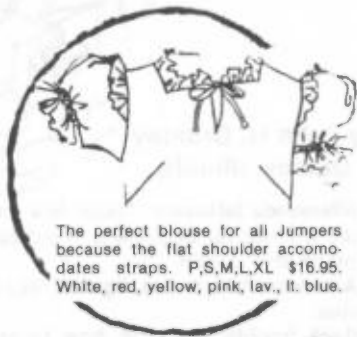
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The romance of dancing is universal, and goes back throughout history. But who would expect it to bloom in the middle of a *swing thru* or *do-sa-do*?

Our little story began the very first time Leslie Victoria Samantha Smith (more conveniently known as Sammi) appeared at the square dance club's new class. She had impatiently waited quite a while for the lessons to begin, and now, ironically, her partner dropped out. Richland Mall Club rules require members to come in pairs, but Sammi was determined not to lose her chance to square dance. A couple of single club members gallantly offered to see her through the series.

It wasn't too long before this narrowed down to Dennis Neatrour. He and Sammi shared enthusiasm for dancing, the agility and coordination required to do it well, and a free schedule. By the time graduation arrived, they had become a regular twosome, and soon were dancing in Johnstown, Bedford, Ebensburg, and anywhere else they could get to in one day. Or seven, for that matter. When the national convention was held in Alabama, they managed that too.

Sammi and Dennis announced plans to marry. No one was terribly surprised, but when they added that it would be a

Romance in the Dance

by Betty Rosian
Johnstown, Pennsylvania

square dance wedding, we had to wonder. It immediately brought to mind newspaper reports of weddings held underwater for couples who met while scuba diving, in the air for skydivers, or on wheels when romance bloomed in the skating rink. What's more, Ray and I would each be a party to the occasion. Ray would be an usher, and I was asked to attend the guest book.

The wedding rehearsal altered my thinking. In the calm, solemn church sanctuary, the thought that square dance outfits would dominate our attention was quickly dispelled. It was Christmas weekend, and a white and gold decorated Christmas tree in a corner contrasted seasonally with vivid red carpeting. The setting was awesome and beautiful.

In the mountains of Western Pennsylvania, one doesn't entertain delusions that a given morning in December will dawn bright and warm. And it didn't. It was bleak, cold and damp. I was reminded of this each time the door opened to admit another guest, as I stood at my post with the guest book.

Small vignettes were taking place throughout the building. A video camera was being positioned on the platform. Linda Smeed carefully arranged her full skirt as she sat down at the piano, nodding to Tom Miller that it was time to begin singing. Sammi was pacing up and down in a state of nervousness, and bordered on tears when she realized she had left her earrings at home. A typically helpful matron of honor, Marlene Wilhoit tracked down Dennis, who whipped back to the house nearby, and averted a crisis. Betty Seaman was busily arranging the full brown satin skirts and flouncy petticoats she had made for the little

flower girls.

Tom's baritone voice was filling the auditorium. Our square dance caller was versatile, no question about that. He was as well suited to romantic and sacred music as we had known him to be with western music. Linda's sweet soprano joined in soliloquy. We were on the countdown.

Dennis sat calmly with Ray and Joe Wilhoit, his best man, chatting impassively, in sharp contrast to the charged air at the back of the church where the women waited.

At last the wedding march began, and Betty started down the aisle in her deep purple satin skirt. Marlene followed in burgundy satin. Next were the little flower girls, walking side by side, carrying their small silk-flower arrangements, and like the bride and her attendants, each wore a ring of silk flowers in her hair.

The music swelled, and Sammi started down the aisle on the arm of her 16-year-old son, Jeff. It was then that I understood the drama surrounding the earrings. She was stunning! Her dress was of royal blue satin, trimmed and overskirted in silver lace. The silver earrings with the dangling square dance symbol glistened beside her pretty face, and gave her an additional glow. She joined Dennis in his matching royal blue satin shirt with silver lace trim.

I fantasized that had Sammi worn her name badge, right about now in the ceremony she would be presented with a new one, as her name was being changed.

The service was short, but the minister's sincere presentation brought a freshness to the familiar phrases. I was brought back to my own wedding ceremony, and once more relived the vows, glancing across the auditorium at Ray, and wondering if he shared my thoughts as he stood before the church in witness to his friend's commitment.

One attribute of square dancers is their friendliness. It's natural. If you come in reserved, you certainly can't go out that way after dancing lively circles around with seven other people. This was evidenced at the reception. Even the Quality Inn couldn't chill the warm fami-

ly atmosphere the dancers brought with them. There is a kinship among people who wear western shirts and five-yard dresses.

The meal over, Joe offered his toast to the new couple's future, and across the room this huge family, including the bride, pitched in, clearing off and removing tables, and setting chairs around the perimeter of the room. Tom Miller called for the bridal party to open the dancing. Mike Kuzminsky joined Betty to make our square of eight, and the music began. Our satins and laces and gold braiding twirled and wove in and out. The tensions, apprehensions and panic were behind now, and everyone was ready to relax and have a good time. Thirteen squares of dancers joined in.

Recently Joanne Luberto had been conducting a class in round dancing for us. In the past, this graceful dance form had been relegated to a small group, but by now many more had learned enough to participate, and the dancers swept around a large circle to Joanne's charming cueing.

What a pity it was to cut the cake, a huge replica of the interlocked squares symbol. But then again, if there is anything better than looking at a cake, it has to be eating it.

The music ended. The crowd thinned. It was all over but the memories. And the moving. And adjustments of a new family. And in case they didn't have enough to keep them busy for the next year, Dennis and Sammi returned from their honeymoon just in time to assume their new jobs as president and first lady of the club.

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Mildred Kearton, 79, of St. Petersburg, Fla., the oldest dancer at the Bermuda Convention, and Hank Katten, author and president of the West Haven, Conn. S/D Club, teamed up for square dances.

by Hank Katten
West Haven, Connecticut

Putting it all together each night at the Seventh Annual Bermuda S&R/D Convention were callers (left to right) Bob Silva of Peabody, Mass.; Carl Hanks of Wilkesbarre, Pa.; Clint McLean of Meriden, Conn.; and Jim Purcell of Randolph, Mass.



Future dancer— Dorothy C. Reed of Collegeville Pa., holds six-month-old Jennifer so baby's parents, Douglas and Carolyn Shirley, members of the host Mid-Ocean Promenaders, can dance.

BEAUTIFUL BERMUDA



Three tornados that hit the day before and uprooted trees failed to dampen the spirits of the 255 participants at the seventh annual Bermuda Square and Round Dance Convention at the beautiful Sonesta Beach Hotel, majestically situated on a 25-acre landscaped peninsula.

Gerry Purcell, convention coordinator from Randolph, Mass., said 80 different clubs were represented by dancers from Arizona, Canada, Connecticut, Delaware, Florida, Georgia, Illinois, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania and Rhode Island.

The seven-day convention, held in a fairy tale setting, was staged under the auspices of the Bermuda Department of Tourism, the picturesque Sonesta Beach Hotel and hosted by the Mid-Ocean Promenaders.

Square dance callers Jim Purcell, Carl Hanks, Clint McLean, and Bob Silva, provided Mainstream, Plus, A-1, A-2, and C-1 dancing—something for everyone. Callers Charlie and Bettye Proctor of Red Oak, Texas, Norma Silva of Peabody, Mass., and Betty Hanks of Wilkesbarre, Pa., selected easy, easy-intermediate, and advanced rounds for round dancers to enjoy. "Fitness, friendship and fun" could well have been the theme for the event.

Workshops were held after breakfast, and dances scheduled after sumptuous dinners in the evenings. Afternoons were set aside for shopping, sight-seeing, and other relaxing activities, including golf, tennis, swimming, and the world-class European Health Spa. Special events included a welcome party,

skirling ceremony at Fort Hamilton, Hamilton marketplace square dance with refreshments and arts and crafts show, a historical ceremony and dancing at St. George's the 375-year-old former capital with its 17th century architecture and narrow lanes.

A highlight of the week was the special fashion show of men's and women's square and round dance clothes in the Fiddler's Green Room of the Sonesta, attended by a standing-room-only gathering. Many of the outfits were made by the dancers who modeled them. Trina Taddell, daughter of Jim and Gerry Purcell, had the viewers laughing with her humorous walk-ons. Gene and Mary O'Connor coordinated the fashion show.

Features of the final dance night were round dance exhibitions by Charlie and Bettye Proctor, and by Bob and Norma Silva, wearing coordinating black and white outfits, and a touching candle-lighting ceremony presided over by Gerrie Purcell, all in the spacious Carlton Room of the Sonesta. An afterparty followed.

Also dotting the calendar of events were a caller's clinic by Clint McLean and introductory R/D lessons by the Hanks, which drew 26 couples. Callers attending the clinic with their wives were Jim Bachman, Bill Callahan, Charlie Diehl and Gil Pfeiffer. They did their thing at the caller's bash on Wednesday night.

Coming the furthest distance was Margaret Graham of Grand Prairie, Alberta. "It's my fourth time," said Ms. Graham, a licensed practical nurse. "I've had good times and it's nice that all the

Continued on Page 109

A touch of class—Peg and Dick Bressler, shown above, of North Cape May, N.J. display their outfits. The Bresslers, members of the South Jersey Dancers at Mays Landing attended the Bermuda Convention for the second time. Mrs. Bressler makes her own round dance clothes. She said their round dance teacher, Elva Blythe, now retired in Florida, stressed wearing dressy outfits. They have been square dancing for 20 years and round dancing for 18.



WHAT IS THE "SPIRIT OF '86"?

The "Spirit of '86" is a vision of dancers getting along together in a spirit of cooperation. It's also a campaign to increase the number of people enjoying the fun and friendliness of Square dancing. It is about a dance on December 31, 1986, which is a symbol of this spirit of cooperation. It is a celebration of 50 years of the success of the modern

western square dance movement. It is also a time of reflection - a time for us to probe deeply into what made those 50 years successful and to be sure that we know where our direction is today.

It is easy to become involved in "The Spirit of '86"! Major events are planned throughout 1986 to get dancers, clubs and callers involved in the celebration:

Here's How:

1. June 14: Official kick-off date of the Celebration. Grand March, Balloon release, parties, plan your own special event **AND BE SURE TO INFORM THE MEDIA!**

2. Sept. 13: Nationwide Balloon Release with tags attached inviting the finder to investigate the joys of Square Dancing. During National Square Dance Month, let's get more dancers involved **AND KEEP THEM!**

3. December 31, 1986: **THE OFFICIAL DANCE OF COOPERATION** where dancers around the world participate in a dance in their own community, with everyone stopping at one precise moment (11:00 P.M. EST) to affirm their dedication to the Spirit of Square Dancing. Use your imagination, watch for more details, and plan a real celebration!

Other Projects:

Many other projects are offshoots of the "Spirit of '86" to encourage this spirit of cooperation.

HOEDOWN!, a made-for TV Movie, traces the history of Square Dancing. **SQUARE DANCER'S FAVORITE RECIPES** ATTRACTS THE ATTENTION OF DANCER AND NON-DANCER ALIKE. It tells the Square Dance Story, including anecdotes from around the square dance world, history and

heritage, and lots of recipes. A special song serenading the values of Square Dancing is in the works.

All projects of the "Spirit of '86" emphasize the spirit of cooperation and neighborliness that has long been a hallmark of the square dance activity. You are invited to become a part of the "Spirit of '86".

For more information, contact: The Spirit of '86, P.O. Box 129, Dillard, GA 30537.

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Square Dancing, Anyone?

by Lulubelle Stone



When my best friend called and told me she had fixed me up with a date, I was overjoyed. It's hard to be a single gal and have to wait for dates. It's enough to drive you up the wall. So, I was all eyelashes and elbows when Doty told me the news.

"You'll just adore him," she gushed, "He's so tall and handsome. And he just loves dancing! You two will be going to a dance. You'll have fun!"

Knowing Doty, I should have guessed that all would not be as it should. But, like I said, I'm always ready for a date, so I ignored the rest of her prattle and began dreaming about my date. Would he really be as handsome as she had said? The rest of the day passed in a daze and I could scarcely keep my mind on my typing. A date! What a delightful thought!

Next morning Doty called early, insisting we had to go shopping. I was half asleep and couldn't understand why she was so urgent. After a few cups of tea I was awake and in the mood for shopping. After all, it was my day off and I wanted to do something special. I dressed quickly and soon we were ready. We squeezed into Doty's little car and started out. Doty drives like a wild woman so I kept my eyes tightly shut the entire time. When we stopped, I cautiously opened my eyes and looked around. I didn't know where we were, but the sign on the shop read, "The Crinoline Corner." I just adore cute signs and promptly fell in love with this one.

When we stepped inside I was stunned by all the beauty. Around us were dresses of every color. Huge fluffy crinolines hung from the ceiling and cases of shoes and accessories loomed up here and there. The whole room was

packed so full there was scarcely room for us. But we forced our way in and began to look. Doty kept pulling out dresses and holding them up in front of me. Each time she shook her head and sighed.

At last she chose a hot pink dress and a multi-colored petticoat. "Here you are," she cried triumphantly. "These are just the things for you!" She shoved them into my arms and excitedly dragged me over to the dressing room. "Quick," she gasped, "Get into these and let's see how you look!" As she closed the door behind me, she pushed something into my hands.

I looked in dismay at the clothes she had chosen. The dress was hot pink with a tiny fitted waist and a huge circular skirt. Little puffed sleeves and a square neckline added to its strange look. Then I stared at the petticoat. It was positively enormous, with layer upon layer of brightly colored ruffles. Stiff and unyielding, it spread out, filling most of the tiny dressing room. I was supposed to wear *that*? And what were these? I looked doubtfully at the last thing Doty had given me. A pair of ruffled drawers which would cover me from waist to knees. What was she trying to do to me?

But, Doty was Doty, and I had no choice. Reluctantly I donned my new costume and surveyed myself in the mirror. Surely Doty didn't expect me to appear in public dressed like this? I could scarcely bring myself to open the door and face Doty and the saleslady. But, destiny will out, and I emerged, hanging my head in shame and blushing, the loud rustle of my stiff petticoat filling my ears.

When Doty saw me she squealed in delight, "You look stunning! Buy it right

away! You *must* have it! You'll be the hit of the evening!"

I tried to get out of the situation but it was no use. Dotty fussed and fumed until I gave in and bought the silly things. Before it was over, I had acquired a new pair of shoes and a lot of accessories I didn't really want, or think I'd ever need. But, Dotty was in charge. After all, it was my money she was spending.

Back home Dotty insisted I had to get dressed up again. Once more I was put through the humiliation of those ruffled drawers ("sissy pants" as Dotty laughingly dubbed them) and that enormous petticoat. Draped over all that was my new dress. In the mirror I could see my ruffled drawers showing as my petticoat spread my skirt and everything swirled and swung with every movement. I hadn't worn such revealing clothes since I was a little gal back in North Carolina. Still, Dotty was in command, so I had to come out for her inspection. She prodded me here, poked me there, and inspected me carefully. At last she was satisfied.



To my horror I found that Dotty wouldn't let me change my clothes. She flatly stated that I had to stay in my room all dressed up as my date would soon be there. At this bombshell I almost fainted. I had no idea my date was for this evening. That must have been what Dotty was rattling on about yesterday when she called. I should have listened to her. Now I was really in for it.

I was afraid of wrinkling my dress so I didn't dare sit down. Instead, I paced the floor, getting more nervous and frightened by the minute. What was I getting into? After what seemed like hours, I heard the doorbell ring, and then Dotty's voice. Then she called me. Slowly I opened the door and rustled into the room. The sight that met my eyes made me stop and gasp.

There stood my date— all six and a

half feet of him. He was thin, with red hair and freckles, and the biggest feet I ever saw, neatly done up in high heeled cowboy boots. In horror I noticed he was wearing tight jeans and a pink shirt. I stared and stared at that shirt. Never had I seen a man wear such a color. Even I would have had second thoughts before I went out in that. It was fluorescent pink, or at least it looked that way. It was even pinker than my dress. I swallowed hard and went over to meet him. That's how I came to meet Joe.

Dotty wasn't taking any chances. As soon as the introductions were over, she literally shoved us out of the house. Before I knew it, I was outside my own front door and Joe was already partway down the walk. I ran down the steps and grabbed his arm. I wasn't about to let my date out of my sight! It was a good thing I hung onto him, too. That petticoat had a mind, and a body of its own, and was ready to take off in the merest breeze. It billowed up so I couldn't see where I was stepping. But, we made it to Joe's car and then I began to have troubles. Somehow I had to get those big skirts into his little car. A lot of pushing and stuffing and finally I was in. Of course, I couldn't sit down very well because of that petticoat, but, I was in. I was just sure my whole costume would be ruined and I dreaded to think of how I would look when we got to the dance. But, I needn't have worried.

We pulled into the parking lot of the local fire hall and Joe got out. He hauled me out, my wide skirts springing out like a jack-in-the-box as I emerged. A few quick pats and puffs and I was all ready. That petticoat really did its stuff. I looked fresh and new, all ready for an evening of fun. At least I hoped I did!

Grabbing Joe's arm again, I swished up to the door and we stepped inside— into pandemonium. Loud music blared all about us. A sea of whirling men and gals flowed all around. I looked at the frenzy and turned to Joe, but he was out of sight. Then I spied his red head above the crowd as he hurried here and there. At last he came back grinning. He gripped my hand and dragged me over to a small group of pink-clothed people. "This is our square," Joe grinned. "Let's get going." When I looked puzzled, he

explained that this was a square dance. Then I really got shook. I didn't have the foggiest idea of how to square dance. All I ever knew back home down South were round dances. Now I was supposed to start right in and dance with Joe and all these folks. My mouth opened, but I never had a chance to protest.

Somebody was shouting into a microphone and loud music was coming over a loudspeaker. It was all so confusing and scary that I just wanted to crawl into a hole and cover up my head. But Joe had my hand and he pulled me into position with the rest. Before I had time to think, we took off in a mad whirl that took my breath away. I tried to listen to the man at the microphone, but couldn't make any sense out of his words. He kept shouting for everybody to go this way and that way. I was completely turned around with all the noise and could barely stay on my feet.

Hands grabbed at me from every side, pulling me by one arm, then the other. I was spun to the right, then the left, and then straight across the floor. My swirling skirts floated up and out, completely hiding the floor. Sometimes they even hid the dancers around me. When I tried to beat down my huge skirts, that petticoat just popped them back up again.

A sudden spin and someone let go of my hand. I was free! Spinning like a big colorful top, I went careening across the floor, heading right for a group of dancers. They saw me coming and tried to get out of the way. It was too late! I shot between two people and headed out the other side of their square. Suddenly I spied a little white towel hanging from some man's belt. I grabbed it and stopped spinning. The man tried to jerk free, but I held on tightly. He glared and yelled something but I wouldn't let go. When I had finally caught my breath, I dropped the towel and started back to find Joe.

Again I was grabbed as I broke into a square. Again I went spinning across the room. This time I didn't wait. I grabbed the first towel I saw and went twirling and turning in the other direction. As I had not let go of this towel, I upset the man wearing it and he stumbled. With a crash he went head first to the floor, jerking me down with him. We broke up

the square of dancers we were in and they all piled on top of me. As each new wave of dancers came around, they all tripped and landed on top of us. I was at the bottom of the heap and felt the jolt of each falling dancer. I was certain I would not survive the accident or the evening. Then the music stopped and everybody came over to help.



It took some time to unravel the mess and I was finally pulled to my feet. I looked down, expecting to see only shreds of my new dress. In amazement I saw my skirts spring out, fresh as new. That petticoat was worth its weight in gold. It really saved my life. I was glad for my "sissy pants," too. Now I knew why Dotty had insisted I had to have them.

Well, after that, the rest of the evening was an anticlimax. We got through the dances with no further trouble, but Joe kept tight hold on me all the time. When we left, I was sure I had seen the end of square dancing, but I was wrong. At my place Joe even asked me to go dancing with him again next week. Naturally, I accepted.

Since that first evening, I've come to love square dancing. I adore the clothes and now have a whole closet full of them. I even make my own dresses and have even tried my hand at petticoats, too. But I can't seem to get the same quality as I found in that first crinoline. That is still my favorite and has become something of a good luck charm.

So, when someone asks you to go square dancing, don't ever refuse. Say yes. Jump right in and get involved, even if you can't dance. You'll love it! You'll never have so much fun at any other dance. I know from experience!

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Bill Pasco
Montana
May 29, 30, 31



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Idaho
June 5, 6, 7



Jim Davis
Washington
June 9, 10, 12, 13, 14



Dick Waibel
California
June 16, 17, 19, 20, 21



Brone Wise
New Mexico
June 23, 24, 26, 27, 28



Nelson Watkins
California
June 30, July 1, 3, 4, 5



Randy Dougherty
Minnesota
July 7, 8, 10, 11, 12



Dale Casseday
Arizona
July 14, 15, 17, 18, 19



Steve Moore
California
July 21, 22, 24, 25, 26



Jerry Haag
Texas
July 28, 29, 31, Aug.
1, 2



Jerry Jesten
Arizona
Aug. 4, 5, 7, 8, 9



Joe Saltel
California
Aug. 11, 12, 14, 15, 16



Mike Sikorsky
California
Aug. 18, 19, 21, 22, 23



Daryl Clendenin
Oregon
Aug. 25, 26, 28, 29,
30 (a.m.)

Knothead
Jamboree
West Yellowstone
Aug. 30, 31, Sept. 1
Jason Shobe, Montana
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Chris Vear
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Sept. 1, 2, 4, 5, 6



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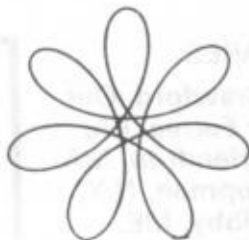
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A MAN WITH MANY BADGES

by Bev Warner
Saginaw, Michigan



Look at the smile on this man's face? Also look at his "coat of armor." Have you ever seen so many badges? That isn't the half of it, his back is covered and there are more lying loose in boxes. I met Richard and Evelyn Lines in a restaurant in Birmingham, Alabama. We were all attending the National Convention where Richard was obtaining more badges.

Richard is from San Antonio and has been dancing for nine years, where he has garnered over 400 badges (at this writing, soon he may have doubled that). He has visited 147 clubs in eight different states: Arkansas, Missouri, Colorado, North and South Carolina, Georgia, Florida, Texas and Alabama. In Alabama he attended his first National Square Dance Convention.

Richard is one of four people to receive the Golden Traveler Badge from the *National Square Dance Directory*. The *Directory* is a close companion of his. He scans it often for clubs and dances he has not visited.

He asked if I thought anyone could "top this." Richard danced 28 consecutive days, from August 24 to September 21, 1981. In his time he has danced to over 300 callers. He enjoys collecting caller badges.

Some of the badges earned that he takes pride in are: Royal Badger, which is a crown earned by having the most badges at a badge dance; Amateur Caller badge, at graduation he had to call a tip; The Colorado Wheelers, for pushing a wheelchair during a wheelchair square.

There is a bar for every twenty callers who have recorded (on a record label) that a dancer has danced too. On Richard's Alamo Area Square and Round Dance Association badge, he carries a "100" bar.

Richard is a round dancer and dances every program of square dance up through A2. He always attends beginner classes to angel. Richard once traveled 65 miles to help a woman from Arkansas through lessons. There must have been a special badge for that.

One of Richard's big thrills was when he swapped a Yellow Rocker badge for a Boomerang badge from an Australian caller.

Evelyn has been sidelined with arthritis so she isn't able to dance, but she does travel with Richard while he dances with solos. An Air Force retiree, Richard is now a square dance advocate and traveler in search of badges.

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Round SD ☐ E ☐ Int. ☐ Adv. ☐



On The Way To Indy...

(from the south)

by Bev Warner
Saginaw, Michigan

KENTUCKY POTTERY

If it weren't for the sign you would drive right by. The Bybee Pottery Co. is housed in a structure that looks like it would have never survived the last strong gust of wind.

In that modest building, however, a firm known for its earthenware pottery continues to draw visitors from around the country. As colonial decorating continues to grow in popularity, Bybee pottery finds its way into more and more homes. The entire state of Kentucky has seemingly adopted the pottery as it appears in gift shops throughout the state.

In addition to its rugged beauty, it has another attraction, low price. It seems like a bargain in shops but if you're seeking real value visit the factory in the southern hills of Madison County, just off Highway 52 East. On the dusty shelves you'll find bargains, such as pitchers for as low as \$4, mugs for \$2 and luncheon plates for \$2.50.

Bybee Pottery is the oldest existing pottery west of the Alleghenies. Legend states that the firm was established in 1809 and actual sales records prove its existence as a thriving industry as early as 1845. Six generations of the Cornelisons have operated the tiny factory. Cornelison has his own opinion why his family's stoneware is so popular. "I think the plastic generation has grown up, there is a move throughout the country to arts and crafts. Young couples want things that are natural."

The Bybee Pottery Co. has more business than it can handle. The firm is forced to say no to major retailers like Bloomingdales and Neiman-Marcus.

The clay used is found in ample deposits approximately three miles from

Bybee. The clay is open-pit mined several feet beneath rich Kentucky topsoil and does not have to be blended with any other forms of clay or chemicals before it is used. The same clay was mined by the first settlers of Kentucky, then taken to Fort Boonesboro to be used for making crude dishes.

Bybee Pottery is far from perfect. There can be an occasional bubble in the glaze or even a small twig, but that is part of the attraction for many customers. Townsfolk save old papers, shopping bags and boxes to pack purchases. Everything must be bought on the spot—there is no mailing or shipping to customers. Also, leave your credit cards home; everything is on a cash basis.

Cornelison tells the story about how his family's pottery played a role in a domestic squabble a few years back. "My dad is a paramedic and he answered a call to assist a man bleeding. As it turned out, the wife hit the guy with one of our mugs. The mug didn't even suffer a scratch. I guess that goes to show people aren't afraid to use Bybee Pottery."

KENTUCKY QUILTS HOLD CHARM AND HISTORY

Log Cabin, Jacob's Ladder, Bear's Paw and Duck's Foot in the Mud are not new square dance calls, but names of colorful quilts.

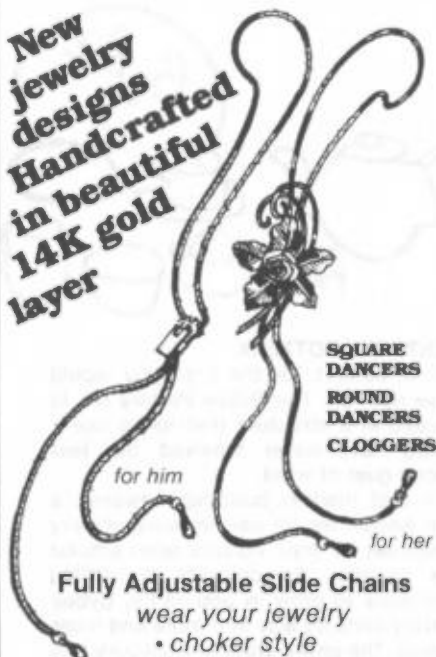
Quilting was a craft born of frugality. Where climates were cold, quilting was seized upon as a way of adding warmth to clothing and bedding. Pioneer women thriftily pieced together scraps from worn clothing to make quilt tops. The

These quilts speak of the value of culture and time of the early Kentuckians. If you see a quilt display, try to make one more stop on your way to the convention, or better yet, stop at one of the many shops selling handmade quilts and buy one to have forever as your own heirloom.



Due to the prohibitive cost of mailing individual magazines, a reader who renews after missing several issues must send \$1.25 per copy for any missed issues that he/she wishes to receive. During the changeover, requests for January were honored; however, that practice cannot be continued because of the high postal rates.

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June 26, 27, 28, 1986

EMERGENCY TELEPHONE NUMBER FOR THE 35TH NATIONAL

While this is one service we hope you don't have to use, the 35th National Square Dance Convention will have an emergency number in effect, Monday, June 23 thru Sunday, June 29, 1986. This phone will be manned during the convention hours and will enable you to be notified in the event of an emergency by the use of television monitors located throughout the convention Center or at your hotel/motel if you received housing through the 35th National Registration and Housing Committee. If you have made housing arrangements on your own, we suggest that you leave this information with all who might need to reach you in an emergency. The number is: (317)634-1986.

DANCE AND VACATION, TOO

Points of interest in Indianapolis can turn a trip to the 35th National Square Dance Convention in June into a vacation in the Hoosier capital.

Here are some should-see attractions;

Indianapolis Motor Speedway: The place that made Indianapolis famous is intact with all its heritage dating to 1911. Inside the famous 2½ mile track is the

Speedway Hall of Fame Museum with one of the world's largest and most varied collections of cars, including more than 25 which won the 500-Mile Race.

Woodruff Place: Carved from 80 acres in 1872, this residential area with four fountain-spotted drives still echoes a Victorian era. Many of the homes have been restored.

Hook's Historic Drug Store: Open every day at the Indiana State Fairgrounds, this drugstore features walnut fixtures, ornately carved and accentuated with arched glass advertising signs, which date to 1850. A museum displays drug store artifacts from a bygone day. The working soda fountain "builds" sodas the way they once were prepared.


President Harrison's Home: The only man elected U.S. President from Indiana built his home in the capital city in 1875. Now open to the public, it has been restored as a memorial to Benjamin Harrison, 23rd president.

Riley Home: Poet James Whitcomb Riley left more than a legacy of verse; his home in Indianapolis, built in 1872, has been called one of the two most perfectly preserved Victorian homes in the United States.

City Market: One of the last surviving original city markets in the nation, the Indianapolis city market offers numerous booths for dining, merchandise, groceries, beverages, all in a picturesque setting. Outside the market a park-like area permits summer picnicking. Free music is often on the schedule.

Continued on Page 95

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VACATIONS

APRIL

4-6 A-1 Wknd, Harley Hotel, Enfield CT. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

5 39th Annual S/D Festival, Tulsa Civic Ctr., OK. Write Jack/Sandy Estes, Box 4584, Tulsa OK 74159.

10-12 Myrtle Beach Ball, Convention Ctr., SC. Write Barbara Harrelson, 12 Pebble Lake Townhouses, Rt. 5 Roberts Rd., Greenville SC 29609.

11-12 Wknd of Rounds, Ragon Hall, Pensacola FL. Write Johnnie Eddins, 2 Sulu Dr., Pensacola FL 32507.

12 Braddock Middle School, Cumberland MD. Write Gary/Mary Hansford, Rt. 3 Box 211, Rawlings MD 21557.

12 19th Annual N.S. Teachers College Dance Festival. Write Linda Falkenham, Box 810, Truro, N.S. Canada B2N 5G5.

18-19 HASSDA Spring Festival, Myriad Convention Ctr., Oklahoma City OK. Write Beverly Finley, P.O. Box 96966, Oklahoma City OK 73143.

18-25 Cruise to Hawaii. Call Ken/Marria Packer 969-4222 or 969-7937.

19 Vicksburg City Auditorium, MS. Write Cason Schaffer, Rt. 11 107 Eastview Dr., Vicksburg, MS 39180.

19 15th Flac-Fest, Broadway J.H.S., Elmira NY. Write Jack/Barb Simcoe, 6 Newland Dr., Troy PA 16947.

25-26 Spring Festival, Wichita KS. Write Ted

/Babe Mueller, 2659 N. Dellrose, Wichita KS 67220.

25-26 2nd Annual Silver Dollar Fiesta, Silver Dollar Fairgrounds, Chico CA. Write Earl/Sally McCauley, Rte 1 Box 449L, Chico CA 95926.

25-26 28th N.E. S&R/D Convention, Providence R.I. Write 28th NESRDC, P.O. Box 9165, Providence RI, 02940

25-26 10th Annual Music City SD Festival, Glenciff H.S., Nashville TN. Write Elsie Marcum, 2020 Hickory La., Hermitage TN 37076.

25-27 Country Western Roundup, MGM Grand Hotel, Las Vegas NV. Call Kelly Gellette (702)735-5418.

25-27 "Art's Festival", Palmerston North New Zealand. Contact Raewyn Riddle, 55 Guy St., Palmerston North, New Zealand.

25-28 27th Australian Nat'l S/D Convention, Adelaide Australia. Write Jan Woodget, GPO Box 1588, Adelaide 5001 Australia.

27-May 4 Fontana Fling, Fontana Village, NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

MAY

2-3 1st Annual Spirit of St. Louis Festival, St. Ann Community Ctr., MO. Write Joe/Alice Moore, 1901 Overland Dr., St. Louis MO 63114.

2-3 Ranch House Roundup, Panama City FL. Write Ann McMillan, P.O. Box 880, Lynn Haven FL 32444.

2-3 2nd Annual Spring Fling, Sevierville/Pigeon

Forge TN. Write "Spring Fling," 2318 Roundtree Rd., Knoxville TN 37923.

2-4 39th Silver State S&R/D Festival, Reno-Sparks Convention Ctr., NV. Write Terry/Carolyn Holm, 1385 Gault Way, Sparks NV 89431.

2-4 35th Annual May Festival, Convention Ctr., Springfield IL. Write Louie/Gayle Burg, 308 E. Locust, Chatham IL 62629.

2-4 27th Annual Buckeye Dance Convention, Cleveland Convention Ctr., OH. Write Don/Barbara Garriss, 4299 Parklawn, Willoughby OH 44094.

3 28th Dance-O-Rama, Brockport College, Brockport NY. Write Julie/Frank VanDeusen, 7081 Griswold Rd., Bergen NY 14416.

4-11 Swap Shop, Fontana Village, NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

4-18 Atlantic Dance Festival, Dalhousie Arts Ctr. Contact Pat Richards 424-2152 (Canada).

8-10 Toronto & District Internatl S&R/D Convention, McMaster University Campus, Hamilton Ont. Canada. Write Mrs. Joan Fraser, 71 Roywood Dr., Don Mills Ont. Canada M3A 2C9.

9-10 Riverside Motor Lodge, Gatlinburg TN. Write Pat Marion, 1206 Oak Park, Maryville TN 37801.

9-10 Annual May Special, Holiday Inn Convention Ctr., Gainesville GA. Write Frank/Jean Norment, 308 E. Third Ave., Rome GA 30161.

9-11 36th Annual Missoula Area S&R/D Festival, Univ. Ctr. Ballroom, MT. Write Richard Hart, 705 N. Third St., W. Missoula MT 59802.

10 Somewhere Over the Rainbow Festival, San Marcus TX. Contact Brownriggs 512/565-2080 or Dammeirs 512/863-8690.

11-18 Rebel Roundup, Fontana Village, NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

16-17 Alabama 3rd Annual R/D Festival, U. of Alabama, Huntsville. Write W/A McCreary, 9012 Berclair Rd., Huntsville AL 35802.

16-17 Plus Wknd., Harley Hotel, Enfield CT. Write Happy Travellers, 340 Highland Ave., Randolph MA 02368.

16-17 Tulip Time Festival, Evergreen Commons, Holland MI. Write Roger Rotman, 20 W. 39th St., Holland MI 49423.

16-17 4th Annual Convention, Macon Coliseum, GA. Write Elaine Davis, P.O. Box 356, Gray GA 31032.

16-18 Plus Weekend, Harley Hotel, Enfield CT. Write J/G Purcell, 340 Highland Ave., Randolph

MA 02368.

16-18 Lone Star Roundarama, San Antonio TX. Write Sally Nolen, 790 Camini Encantada, Los Alamos NM 87544.

16-18 20th Annual California Singles Squares Conv., Santa Maria Fairgrounds, CA. Write CSS Convention 1986, 240 Chaparral Ln., Nipomo CA 93444.

17-18 5th Spring Festival, Murray State Univ., KY. Write David West, 1506 S. 10th St., Mayfield KY 42066.

18-25 Accent on Rounds, Fontana Village, NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

JUNE

1-5 Caller's School "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

4-8 Nashville Loves Company, Nashville TN. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

6-7 3rd Annual Utah Singles Festival, Union Station, Ogden UT. Write Alice Klein, 1467 Scott Circle, Layton UT 84041.

6-8 Bishop SD Festival, Tri-County Fairgrounds, CA. Write Bishop Chamber of Commerce, 690 N. Main St., Bishop CA 93514.

8-12 Plus Dance, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

13-14 Dance Country "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

13-14 22nd Annual Idaho State S&R/D Festival, University Inn, Moscow ID. Write L/D Ellis, 1022 8th St., Lewiston ID 83501.

13-15 2nd Annual Glassboro State June Fest, Glassboro State College, NJ. Contact Lois/Ralph Trout (609)825-6547.

13-15 35th Convention of the S/D Fed. of MN Inc., Mayo Civic Ctr., Rochester. Write MN State S/D Convention, PO Box 5964, Rochester MN 55903.

14 Nat'l. Asparagus Festival Dance, Shelby H.S., MI. Write Don Knapp, 4435 W. Grant Rd., Shelby MI 49455.

14 MARDTA R/D Festival, Abdallah Shrine Temple, Overland Park KS. Write R/S Anderson, 8923 Melrose, Shawnee Mission KS 66214.

14 Red Boot Boys in Concert and Dance, Craig Civic Ctr., Kingwood WV. Write Frank Slagle, 100 Swartz Rd., Kingwood WV 26537.

15-19 M/S Plus "Progressive" S&R/D

Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

20-22 Mostly Rounds Weekend, Pottersville NY. Write C. Wrzenski, RD 1, Box 122, Cropseyville NY 12052.

20-22 Trail Dance to the Natl in Indianapolis, Cedar Point Amusement Park, Sandusky OH. Write Roger LaVigne, 2 Harkness St., Norwalk OH 44857.

20-22 6th Annual Summer Solstice Dulcimer & Traditional Music/Dance Festival, Cal. State Univ.-Northridge. Call Lauren W. Deutsch (213)395-1877.

20-22 7th White Rose S/D Festival, York College of PA. Write T/B Kuntz, 1296 W. Poplar St., York PA 17404.

21 Cathedral Squares "Freshmans' Frolic," Xavier College Hall, Christchurch NZ. Write Blanche Shepherd, Box 15045, Christchurch 6, New Zealand.

22-26 Plus "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

22-26 Newer Callers College, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

22-28 5th Anniversary Celebration at KSDS, Berea College, KY. Write T. Auxier, 1445 B Louisville Rd., Frankfort KY 40601.

25 Trails End Dance, Big S/D Barn, Scottsburg IN. Write Red/Joyce Orndorff, RR 1, Lexington IN 47138.

26-28 35th Natl S/D Convention, Indianapolis IN. Write PO Box 44183, Indianapolis IN 46204.

27-29 R/D Weekend, Cherry Ridge NJ.

29-July 3 "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

30-July 5 Rocky Mountain Dance Roundup, Granby CO. Write D. Burton, 20 N.E. 47th, Kansas City MO 64116.

30-July 5 "Rally at the River", New Westminster, BC Can. Write Royal City '86 S/R Dance Committee, 204 6th St., New Westminster, B.C. Canada V3L 3A1.

30-July 6 Rocky Mountain Dance Roundup, Snow Mountain Ranch. Write Diane Burton, 20 NE 47th, Kansas City, MO 64116.

JULY

3-6 20th Annual Alaska State S/R Dance, Valdez AK. Contact Bob Hughes (907)835-2994.

4-6 Dance-A-Cade, Purdue Univ. IN. Call (812)944-0344.

6-10 Advanced "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

6-11 Procter Dance Improvement Week, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

7-12 DANCE S&R/D Leadership Course, Acadia Univ., N.S. Can. Call DANCE 422-1749.

11-12 Sagebrush Jamboree, Medora ND. Call Sig Schaper, (701)938-4431.

11-13 A-2 Wknd., Harley Hotel, Entfield CT. Write J/G Purcell, 340 Highland Ave., Randolph MA 02368.

13-17 Procter's R/D Teachers, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

13-17 "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

18-19 3rd Thunderbird Clogging Festival, Valdosta GA. Write Bob/Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602.

19 "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

20-24 M/S-Plus "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

20-25 Procter's Week with the Classics, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

20-25 Asilomar S/D Vacation Institute, Pacific Grove CA. Write Bob Osgood, 462 N. Robertson Blvd., Los Angeles CA 90048.

23-26 URDC International R/D Convention, Kansas City MO. Write Fred/Mary Wiedenmann, 11008 W. 53rd, Shawnee KS 66203.

24-26 5th Canadian Natl S&R/D Convention, Calgary Convention Ctr., Alberta Canada. Write Canadian National '86, PO Box 5863, Stn. A, Calgary Alberta Canada T2H 0L0.

25-26 33rd Annual Black Hills S&R/D Festival, Rushmore Civic Ctr., Rapid City SD. Write Al Horst, 613 Indiana, Rapid City SD 57701.

25-27 6th Annual Spokane Singles Summerama, Western Dance Ctr., WA. Write Spokane Singles Summerama, PO Box 14363, Spokane WA 99214.

25-27 Mid Summer C-1 Special, Ramada Inn, Keene NH. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

26-27 3rd Illinois S&R/D Convention, Peoria Civic Ctr. IL. Write Peoria Convention & Visitors

Bureau, 331 Peoria Savings Plaza, Peoria IL 61602.

27-31 "Progressive" S&R/D Workshop, McCloud CA. Write S/D Abbott, PO Box 1720, McCloud CA 96057.

27-August 1 Ron Schneider-Frank Lane Week, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

AUGUST

1-2 24th Annual MS Gulf Coast S/D Festival, MS Coast Coliseum, Gulfport-Biloxi. Write Harold Smith, 4502 Kendall Ave., Gulfport MS 39501.

1-3 4th Annual Silver Salmon Shindig, Valdez AK. Call Bob Hughes (907)835-2994.

1-3 Hunter Mt. Country Music Festival, Hunter NY. Write Exposition Planners, Bridge St., Hunter NY 12442.

1-3 "Y" Squares Fun Fest, Mercyhurst College, Erie PA. Write Jack/Shirley Kenahan, 1321 West 41st St., Erie PA 16509.

3-7 A-1 Intro A-2 "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

3-7 Experienced Callers College, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

3-8 TX Teachers Training Inst., San Antonio TX.

4-9 33rd Annual B.C. S/D Jamboree, Penticton BC Canada. Write BC SD Jamboree Assoc., PO Box 66, Penticton B.C. Canada V2A 6J9.

8-10 27th Annual Swinging 'Round the Capital Square Convention, Dane County Coliseum & Forum, Madison WI. Call Elvin/June Myklebust (608)846-9104.

8-10 25th Michigan S&R/D Convention, Michigan State Univ., E. Lansing. Write Linda/Lloyd Catey, 3462 Doane Hwy., Grand Ledge MI 48837.

9 Red Carpet Festival, Vicksburg City Auditorium, MS. Write Cason Schaffer, Rt. 11, 107 Eastview Dr., Vicksburg MS 39180.

10-14 Plus "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

10-16 Blue Ridge Mt. Dance Roundup, Copecrest, Dillard GA. Write Marie Armstrong, Box 632, Rocky Ford CO 81067.

10-25 Greece & Aegean Islands Tour. Write Chuck Hanlon, 4524 Marci Ct., Columbus GA 31907.

14 Johnnie Scott's Red Hot Tour & Cruise to Alaska. Write Johnnie Scott, 35218 Fir Ave., Sp. 190, Yucaipa CA 92399.

14-17 22nd Jekyll Island Jamboree, GA Write Bob/Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602.

15-17 3rd Annual Lost Creek Festival, near Medford OR. Write Bud McNicol, 1980 Orchard Home Dr., Medford OR 97501.

16-24 31st Annual Dance Camp, Univ. Ste. Anne, Digby County, Canada. Call Gordon Arthur (902)857-3752.

17-21 M/S Plus "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

17-25 Dance Ranch Canyonlands Tour, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

22-23 Chaparral Northwest Convention. Write Jack/Jean Peterson, 7190 S. Lone Elder Rd., Canby OR 97013.

22-23 11th Annual S&R/D Convention, Queen Elizabeth Hotel, Montreal Canada. Write MASDA, PO Box 906, Pointe Claire Dorval Quebec Canada H9R 4Z6.

22-24 "Getaway Weekend", Cedar Point Amusement Park, Sandusky OH. Write Roger LaVigne, 2 Harkness St., Norwalk OH 44857.

24-28 A-1 Intro A-2 "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

27-Sept. 7 Alaska Cruise. Write Bob/Becky Osgood, 462 N. Robertson Blvd., Los Angeles CA 90048.

29-31 2nd Annual Chaparral OK City Convention, Lincoln Plaza Hotel & Conference Ctr., OK. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

29-31 7th Annual Assoc. Sq. Dancers Jamboree, Community Ctr., Oxnard CA. Write Al/Betty Roman, 4112 Pine Hollow Rd., Calabassas CA 91302.

29-31 21st Annual Western S/D Festival, Natural Bridge State Resort Park, Slade KY. Call Richard Jett (606)668-6650.

29-31 16th Annual "Dance-A-Rama"/SSDUSA Convention, Red Carpet Hotel, Milwaukee WI. Write Singles Dance-A-Rama, PO Box 21995, Milwaukee WI 53221.

29-31 Labor Day Wknd., McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

31-Sept. 7 Fun Fest, Fontana Village, Fontana Dam NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

SEPTEMBER

1-5 Advanced "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

5-7 3rd Annual Michigan Chaparral Convention, Stouffer's Battle Creek Hotel. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

5-7 Round-A-Vous Wknd., Ramada Inn, Keene NH.

5-27 Belgium, Germany, France, Switzerland, England Tour. Write American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles CA 90048.

7-11 Plus "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

7-14 Accent on Rounds, Fontana Village, Fontana Dam NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

12-13 10th Annual Queen City S&R/D Festival, Frank Cochran Ctr., Meridian MS. Call Thelma/Elmer Cosby (601)485-8529.

12-14 Schroon River S&R Wknd., Pottersville NY. Write S. Chris Wrzenski, RD 1 Box 122, Cropsyville NY 12052.

14-18 Advanced "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

14-21 Rebel Roundup, Fontana Village, Fontana Dam NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

17-20 Myrtle Beach Ball, Convention Ctr., SC. Write Barbara Harrelson, 12 Pebble Lake Townhouses, Rt. 5, Roberts Rd., Greenville SC 29609.

19-20 10th Anniversary Autumn Leaves Festival, Peabody Base Lodge, Franconia Notch NH. Write Louise/Earl Trombley, 86 Cottage St., Littleton NH 03561.

20-21 3rd Annual Alamo Jamboree Festival, San Antonio Convention Ctr., TX. Write Bob Willard, Box 236L, Rt. 9, Canyon Lake TX 78130.

20-27 18th Annual SD Septemberfest, KY Dam Village State Park, Gilbertsville KY. Write Ralph/Dolly Lorenz, Rte 6, Box 234 AB, Murray KY 42071.

21 7th Anniversary Dance, Millian Memorial United Methodist Church, Rockville MD. For info call 977-7755, 589-3232.

21-25 "Progressive" S&R/D Workshop, McCloud CA. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

21-28 Swap Shop, Fontana Village, Fontana

Dam NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

22-Oct. 5 Square Dancers Alpine Holiday, Austria & Germany. Write Tony/Ginny Lehenbauer, 18w095 Williamsburg Lane, Villa Park IL 60181.

26-27 16th Annual Nebraska State S&R/D Convention. Write Alice Wahle, Rt 1, Box 141, Carson IA 51525.

26-27 Mid-South Round-A-Rama, Univ. of AL, Huntsville. Write W/A McCreary, 9012 Berclair Rd., Huntsville AL 35802.

28-Oct. 2 M/S Plus "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

28-Oct. 5 Fall Jubilee, Fontana Village, Fontana Dam NC. Write Reservations Manager, Fontana Village, Fontana Dam NC 28733.

OCTOBER

5-9 Plus-Intro A-1 "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

10-12 A-2 Camp & Dance Wknd., Starlite Campgrds., Stevens PA. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

12-16 Advanced "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

19 Badge Night, Millian Memorial United Methodist Church, Rockville MD. Call 977-7755, 589-3232.

19-23 A-1 Intro A-2 "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

24-25 2nd Annual Atlanta Extravaganza, GA Internatl Conv. & Trade Ctr., Write B/L Cotton, 2751 Hogan Rd., E. Point GA 30344.

24-25 37th Anniversary Internatl Dance of B-N-B's, Phoenix AZ. Call Gary Gardner (602)482-9533.

24-26 Plus Wknd, Harley Hotel, Enfield CT. Write J/G Purcell, 340 Highland Ave., Randolph MA 02368.

24-26 New Zealand "International" Convention, Aranui H.S. Gym. Write Blanche Shepherd, PO Box 15045, Christchurch New Zealand.

26 Family Halloween Dance, Gambrill State Park. Call 977-7755, 589-3232.

26-30 Plus "Progressive" S&R/D Workshop, McCloud CA. Write D/S Abbott, PO Box 1720, McCloud CA 96057.

Continued on Page 103

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—April 1961

Summer is just around the corner. Have you considered the many advantages of a square dance vacation? Travel..dance..learn..recreate..editorializes Arvid Olson. Dancers of today are privileged and lucky. Each person can suit his or her own individual tastes with the great variety of vacations offered.

Improving dancing, giving the dancers an enjoyable vacation, helping dancers increase their knowledge of their hobby, vacations offer an education "the painless way" by offering knowledge mixed with fun.

Meeting new people and seeing how they do things in their home town, state or country, dancers can get a broader idea of the entire dance picture.

Scotty Hitchman writes to the editor asking...Are we doing the right thing for our dancers (beginners) when we try to teach them all the movements that are being introduced, as well as the standard basics? Eager beavers struggle through, but the backbone of the clubs bog down and eventually stop coming. Because of this we are losing too many people who love to square dance but

who—once lost—never come back. Scotty asks, "Have you or your readers any ideas?"

...

Cover Talk: "'Swing to Spring' is the caption on this month's cover by Stan Burdick. With the spring season comes the feeling of a 'new awakening' and a refreshed state of mind. Refresh your dancing and the 'zest' for your favorite hobby by planning to attend a spring or summer dance vacation.

...

New Basic: *As couples crossrail thru*, by Fred Bailey, N. Las Vegas, Nevada.

10 YEARS AGO—April 1976

In his article, "Changing Our Perspectives," Stan B. reminds us there are five indispensables in life. They are:

—A personal example to follow. How important examples are! Think of the people who have influenced you over the years.

—An understanding of the importance of restraint and ideals.

—A sense of discipline.

—A pride in heritage.

—A challenge to meet.

"Along with our hard work, let's not

Continued on Page 107

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NEW RELEASES:

- 4B-6074 I'VE BEEN TO GEORGIA ON A FAST TRAIN— Bob C.
- 4B-6073 DIXIE ROAD— Mike
- 4B-6072 BABY FACE— Don
- 4B-6071 BIG TRAIN FROM MEMPHIS— Mike
- 4B-6070 MUSIC BOX DANCER— Mike
- 4B-6069 WHEEL HOSS (Hoedown)
- 4B-6068 MARIA by John Marshall
- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
- 4B-6065 STAY YOUNG— Mike
- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill O

RECENT RELEASES:

- 4B-6062 LOVE MEDLEY— Bob C.
- 4B-6061 GLENDALE TRAIN— Bill V.
- 4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst)
- 4B-6059 A LITTLE OLDFASHIONED KARMA— Don
- 4B-6058 JOSE CUERVO— John
- 4B-6057 PENNIES FROM HEAVEN— Bill
- 4B-6056 HOKEY POKEY— Don Armstrong
- 4B-6055 LOVE'S GONNA FALL HERE TONIGHT— John
- 4B-6054 SHE GOT THE GOLD MINE— Bill V.
- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob

NEW QUADRILLE RELEASES:

- Q-846 OKLAHOMA BORDERLINE— Lee Main
- Q-844 FAST LANES AND COUNTRY ROADS— Larry J
- Q-843 CAJUN MOON by Bob H.
- Q-842 GREEN LIGHT— Romney Tannehill
- Q-841 SHOOT LOW, SHERIFF (He's Ridin' A Shetland) by Bob H. (Hoedown)
- Q-840 FIRE IN THE SKY by Bob H.
- Q-839 RUNNIN' DOWN MEMORY LANE— Bob H.
- Q-838 HEY GOOD LOOKIN'— Romney
- Q-837 I'D DANCE EVERY DANCE WITH YOU— Lee
- Q-836 SHE'S MY ROCK— Gary

RECENT QUADRILLE RELEASES:

- Q-835 SAY IT WITH A COUNTRY SONG by Gary Mahnken
- Q-834 CABARET by Lee Main
- Q-833 TULSA/LAME BRANCH (Hoedown)
- Q-832 RIGHT OR WRONG— Gloria Smith
- Q-831 MAN IN LOVE— Stan Brooke
- Q-829 DOUBLE SHOT OF MY BABY'S LOVE— Gary
- Q-828 MIDNIGHT FIRE— Gloria Smith
- Q-827 I'M ONLY IN IT FOR THE LOVE— Gary
- Q-826 SHE'S A HEARTACHE— Stan

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HEM-LINE

APRIL SHOWERS

Marian Bowen of Huntington, West Virginia, is dressed for any weather in an ensemble she designed. The polka-dot dress material is white and a colorful spring green. The solid-color skirt is made from white shark-skin fabric.



Marion's umbrella and cape are beige, and on the umbrella she has ironed black square dance silhouettes. With the cape she wears black shoes.

Marian is a caller's taw. Her husband is M. L. "Blackie" Bowen. She enjoyed creating these effects, and says that heads turn and questions are asked whenever she wears this combination.



The polka-dotted shoes were created by dipping a Q-Tip into Esquire kelly green instant coloring and dabbing the dots on a pair of white shoes.



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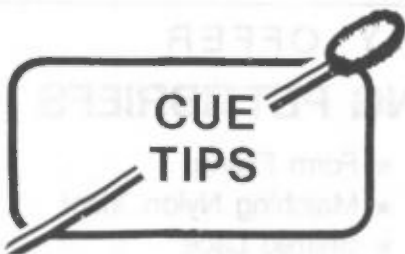
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FOOTWORK: Opposite throughout unless noted.

SEQUENCE: Intro A B B C Intld C B B A (17-32) End

INTRO

- 1-8 OP FCG WAIT; WAIT; ROLL,—,TWO,—; OP LOD WALK,—,TWO,—; CIRCLE AWAY TWO TWO-
STEPS;; TURN TWD WALL STRUT TOGETHER FOUR;; FC WALL & PARTNER NO HANDS JOINED

PART A

- 1-8 FCG WALL FWD,—,PT FWD,—; BACK,—,PT BACK,—; FWD,—,PT FWD,—; BACK,—,PT BACK,—;
CROSS CIRCLE AWAY AND TOG FOUR TWO—STEPS;;; FC PTR & COH NO HANDS JOINED
9-16 REPEAT ACTION MEASURES 1-8 PART A TO END OF LOD
17-24 OP LOD FWD,—,PT FWD,—; BACK,—,PT BACK,—; FWD,—,PT FWD,—; BACK,—,PT BACK,—;
SCP TWO FWD TWO—STEPS;; TWO TURNING TWO—STEPS;; SCP LOD
25-32 SCP LOD FWD,—,CROSS RF TO BJO RLOD,—; BACK,—,BACK,—; BACK,—,CROSS RF BJO
LOD,—; FWD,—,TWO,—; TWO RF TURNING TWO—STEPS;; BFLY W TWIRL VINE,—,TWO,—;
SD,—,CLOSE,—; BFLY

PART B

- 1-8 BFLY WALL SHAG STEP, CL, STEP, HOP & KICK;;; OP LOD FWD, LK,FWD,—; FWD,LK,FWD,—;
HITCH FOUR; WALK,—,FACE,—;

PART C

- 1-8 CP LOD FWD,—,FWD FACE,—; CHASSEE,—; STEP BACK SCP,—,SD,CLOSE; SD,—,SKIP &
HOP,—; FWD,LOCK,FWD,—; MANUV,SD,CLS,—; PIVOT,—,TWO SCP,—; WALK,—,TWO,—;
9-16 SCP FWD,—,MANUV,—; PIVOT,—,TWO,—; SCP FWD,—,MANUV,—; PIVOT,—,TWO,—; TWO
TRNG TWO STEPS;; VINE TWIRL,—,TWO; SIDE,—,CLOSE,—/SIDE; BFLY WALL

INTERLUDE

- 1-8 BFLY BEHIND,—,—,—/SD: FRONT,—,—,—/SD: BEHIND,—,—,—/SD: FRONT,—,—,—; BFLY
SD,—,CL,—; SD,—,CLS,—; CIRCLE AWAY AND TOG SLOW FOUR;; QK SD L
9-16 REPEAT ACTION OF MEAS 1-4 OF INTERLUDE CP W SD,—,CROSS,—; SD,—,CROSS,—;
SD,—,CROSS,—; FWD,—,PICKUP,—; CP LOD

ENDING

- 1-9 OP LOD CIRCLE AWAY FOUR SLOW STEPS;; CIRCLE TOG FOUR SLOW STEPS;; CP W QK VINE
FOUR; PIVOT FOUR SLOW;; CP W APT,PT,—,—; REC TRN BK TO BK, CHANGE,PT,—;



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STRAIGHT TALK

THE CASE FOR COMPUTER CARDS

Burt scowled. "I don't want to go to the club tonight. They're too high-and-mighty for me."

"Aw c'mon," Jane urged, "I thought you loved Plus dancing."

"I do—I do—. But everytime a tip starts and we put up our hands to form a square, everyone breezes past us like we had the plague or something!"

How often is this little scenario played at home by spurned club dancers? Fortunately, not too often, but often enough to give us some cause for concern.

One need not delve too deeply into the tactics of those few "big-shot" club dancers to understand the reason behind their irresponsible behavior. They just don't ever want to break down. Oh! if only those "good" dancers could harken back to the days they were helped by more experienced dancers, perhaps they would humble themselves

a bit and give a helping hand to those coming up.

In most clubs, the "big shot" problem does not exist. The dancers foregather for an evening of fun and easy sociability, coupled with the healthy desire to meet new challenges presented by their caller. At the start of each tip, squares are easily formed without the frantic rush to square up with the more experienced dancers. Once a tip has started, no one is uptight and devastated when a mistake is made and a set breaks down.

Is this easy-going behavior too much to ask from folks who participate in what is purported to be a fun-filled, socially stimulating, friendly activity? I think not. Even though we understand and admire ambitious dancers who want to improve their skills and move up to the next level as quickly as possible, we cannot condone the actions of those few who refuse to recognize the problems faced by dancers who are less adept. En route to the next dance program, the better dancers should be tolerant of people

Continued on Page 105



Garyl Clendenin



Pauline Jensen

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HOEDOWNS:

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ROUNDALAB REPORT

Round dance teachers from five countries will meet in Indianapolis, Indiana, June 22-24, at the Holiday Inn-Airport. 1986 marks the tenth annual Roundalab meeting.

Much of this year's meeting will be devoted to reviewing and refining the various phases of round dancing, the Phase Rating system, and the suggested cueing rules. Eagerly awaited are the tapes of the Phase figures prepared by the Video Tape Committee as well as other reports, including accreditation and teaching progression.

Swap and Exchange sessions will feature the use of TV taping in teaching, phasing a round dance, and cue sheet reading and writing. Evenings will be devoted to educational sessions. "Techniques for the R/D Teacher," with Don and Pete Hickman, is scheduled for Sunday. On Monday, Wade Driver will discuss "Understanding Our Music and How To Use It."

Although no programmed round dancing is scheduled during the meeting, the Indiana R/D Council is inviting all Roundalab attendees to relax at a special dance on Tuesday evening.

1986 PLANS

The Roundalab Board of Directors will hold a one-day round dance teachers seminar/clinic on the Wednesday between the Roundalab annual meeting (June 22-24) and the National Convention in Indianapolis (June 26-28). Any person interested in round dancing is welcome to attend, for a nominal charge. Clinicians will be Bill and Carol Goss, Don and Pete Hickman, and Jack and Ione Kern. Chairmen of this program are Irv and Betty Easterday. Topics to be covered include: techniques of effective teaching, techniques of effective cueing and the use of cue words, and proper figure execution.

This seminar/clinic will be held at the Decatur Central Jr. High School in Indianapolis. To register, contact the Roundalab office at 3 Churchill Rd., Cresskill NJ 07626.

1985 AWARDS

At the tenth annual Roundalab convention in Birmingham, Ala., certificates were presented to attendees who had completed their tenth year of teaching round dancing in 1985: Wayne and Barbara Blackford, Phil and Becky Guenther, Pete and Carol Metzger, Stan and Marie Shipman, and A.P. and Juanita Verret.

Continued on Page 97

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Recently in the city of Hiratsuka, about seventy miles south of Tokyo, Japan, the Kings and Queens Club held a fourth anniversary party with over 200 dancers attending from many cities. The club caller is Wakichi Inoue. Featured callers for the evening were Tatsuhiko Ito and Kotaro Koawa.

The unique feature of this popular club is that live music is provided by the Kings and Queens Family Band (named after the club), whose members come mostly from Mr. Matsumoto's family. They play banjo, steel guitar, fiddle, and

other instruments, with a repertoire of forty songs, ranging from country-western to bluegrass to folk and pop. For almost a dozen years, the band and the club have provided good entertainment.

Mr. Matsumoto is shown in the photo, standing under the "A" in the banner. His daughter is kneeling at the far left. Mr. Ito is sitting (dark suit), Mr. Okawa is also in front (white shirt), and Mr. Inoue and his wife are sitting at the far right.

Thanks to Ichiro Fujimo for the story and photo.

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FEEDBACK

Thank you for your comments concerning the chronology of the Cheyenne Mountain Dancers. Having researched back issues of not only dance-related magazines, but also *Readers Digest*, *Time*, *Current Biography*, and *Journal of the National Recreation Association*, *Who Was Who in America*, among others, the most authoritative quote comes from Dr. Shaw in *Cowboy Dances*:

"In the summer of 1936, I was invited to bring a set of my dancers to the famous play festival at Central City as an experiment in early-day fun. The dances caught like fire. In the old dining room of the famous Taylor House we held forth and we found young society folk, actors from the current play, visiting artists, celebrities, everyone dancing with us. For the next two summers we took over the old William's Livery Stable at Central City and danced every day for the two or three weeks of the festival."

Hence, we date the public performances of the Cheyenne Mountain Dancers from the summer of 1936.

Although it was not possible to include a three-year breakdown of events from 1936-1939 in the short article written for *American Squaredance*, the movie *Hoedown!* will go into more detail. Thank you for pointing out a statement that could cause confusion to someone unfamiliar with the details. It's the personal memories shared by people such as you that will make *Hoedown!* and the other anniversary activities come alive.

Gwen Roland
Dillard, Georgia

PUZZLE ANSWERS

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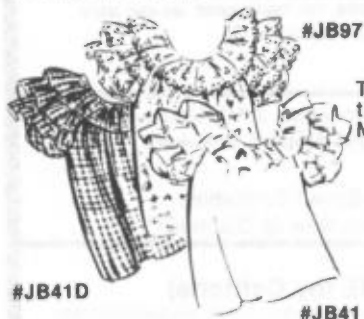
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Dancing Tips

by Harold & Lill Bausch

We have often been asked by women just how they are to know when to use skirt work. There is no rule for this exactly, it is supposed to be an individual thing. However, there are a few guidelines we can offer. When the hand is free and there is time, you may flip the skirt forward or back as seems comfortable. One good illustration is *weave the ring*; women grasp their skirts and flare them as they weave past the men; as they pass right shoulders the woman brings her right shoulder forward a bit and with her right hand flares the skirt; then as they pass left shoulders again, the left shoulder would be rotated slightly forward and with her left hand, she flares the skirt again. Some women flare their skirts on a chain across but we remind you that as you touch hands with the other woman you should already have let go of your skirt. Do not hand your skirt to her; she has her own!

We don't use the call *ladies to the center and back to the bar* much anymore, but on this call the women used to flip their skirts with both hands as they went into the center. Some folks like to do the skaters' promenade with left hands joined and gents' right hands at the small of the ladies' backs; this leaves the ladies' right hands free to do skirt work.

However, there is much more to styling than just skirt work. Actually, styling is mostly for smooth comfortable dancing, not just for looks. Let me give you a few ideas about this.

First, our posture should be erect, but natural. I don't like to see people actually bending backwards. If you have never seen this, take my word for it, some do. (More often in round dancing.)

Next, the swing—mostly we teach the walk-around swing today, because it is easier for new dancers to learn and keep

smooth. If you should try the buzz-step swing where right feet are forward, side by side, and the left foot pushes, much as pushing a scooter, keep in mind that the action is to be smooth with no bouncing up and down. If you gents are thinking a twirl follows every swing, I must tell you the twirl is strictly the ladies' choice and is best left off unless you are moving into a promenade when the twirl is done as you progress forward. Never twirl the lady when the next call is a *circle left*, or an *allemande left*. Most times during a busy dance it is best to just let the lady open up on your right arm. If there is a twirl, remember, men, your left hand merely assists the woman, it does not wind her up! Ladies, if you do not wish to twirl, do not put your hand up for the gent to take hold of.

The *allemande left* is a forearm turn with fingers close together just above the other person's wrist, do not wrap your hand around her arm and squeeze. In the *right and left grand*, hands are joined at approximately waist level as in a hand shake, firm handholds are desired, but again do not squeeze the hand so that rings dig into the hand, and of course no bone-crushing grips, please.

The stars—*men star*, *ladies star*, *all eight star*, dash are what we call "palm stars." Hands are held fingers up, elbows bent at a comfortable height for all. No wrist grip is used except in back-up stars.

In the *right and left thru*, pull by with the right and let loose as soon as the bodies are nearly side by side. It is important that the woman extend her left hand out to the man with her palm down; man will have his left palm up, then complete the courtesy turn with the man's right hand at the small of the back. Reminder, the turning point is between the man and the woman, as the woman moves forward the man will back up. Gents do not "whip" the lady around. Gently does it if you are a smooth dancer. During the courtesy turn is another good time for the woman to flare her skirt with her right hand.

In *ocean waves*, use hands-up position with fingers to the ceiling, palms touching and the thumb lightly around

Continued on Page 108

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Calling Tips

by Tom Miller

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(Notes from a Pittsburgh clinic on voice)

DO:

- ▶ Get plenty of rest—sleep and vocal rest as needed.
- ▶ Eat a balanced diet, all food groups.
- ▶ Exercise regularly, i.e. a brisk walk, dancing, singing.

AVOID:

- ▶ Smoking!
- ▶ Excessive alcohol and especially mixing alcohol with pills, even aspirin!
- ▶ Jogging or swimming before performing and extensive underwater swimming. Chemicals are drying as is heavy mouth breathing or especially chilly air.
- ▶ Eating/drinking milk products before performing.
- ▶ Eating heavily before performing.
- ▶ Yelling, screaming, cheerleading at any time.
- ▶ Getting chilled after a performance. Cover throat and head. (Heat loss through the head is extensive—wear a hat!)
- ▶ Going out into cold air after a hot shower—cool off first.
- ▶ Gel mouth-toothpaste preparations.
- ▶ Overly medicated commercial cough drops. Use a plain Life Saver—it has the same effect. Try an anesthetic troche if throat is scratchy or sore at first sign of pain. Otherwise, gargle with plain warm salted water.

When you have nasal/throat problems (stuffiness, dry throat, back drip), TRY:

- ▶ Sleeping with head elevated.
- ▶ Window open, especially when room is very warm.
- ▶ Pan of water on radiator or vaporizer (cold air one) during furnace weather.
- ▶ Nasal douche of mild warm salt water.
- ▶ Life Saver or mild anesthetic troche.

If your ears bother you, see an otologist (ear specialist). Do not fool with your hearing or medicate yourself.

If your throat is very uncomfortable or your voice becomes rough and raspy and does not clear up within a reasonable time, see a competent otolaryngologist (competent throat specialist).

GENERAL POINTS:

- ▶ Check posture: chest high, shoulders down, head setting on erect spine.
- ▶ Feel ribs move up and out when you breathe; maintain that feeling.
- ▶ Feel a sense of wonder/surprise when you take a breath. Let the soft palate rise.
- ▶ Roll head/shoulders if you are tense. Hang arms loose. Don't lock knees.
- ▶ Swallow/yawn to help relax throat.
- ▶ Don't overuse the voice.
- ▶ Keep jaw/neck region easy!
- ▶ Have fun. It's contagious. Your enthusiasm is worth everything.



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JACK LASRY..NOTES FOR CALLERS
1513 No. 46th Av., Hollywood FL 33021



by Bob Howell

easy level

Be cautious of friends who play April Fool jokes on you, like serving jalapeno yogurt. Here's a hot little number written by Jappy Hall and Helen Petschke of Hartford, Connecticut, called...

JALAPENO LENA

RECORD: Epic 34-05430

FORMATION: Solo, facing caller.

INTRO: Wait 3 beats of music.

1-8 Vine left, vine right

8-16 Repeat

16-20 Step and touch fwd, step and touch back

20-24 Repeat

24-32 Two forward two-steps

33-36 Strut back 3, turn $\frac{1}{4}$ R on count 4.

*Hugh Macey continues to produce good one-night-stand and beginner materials. The latest is a take-off on the tried and true **Marching Through Georgia** routine of years ago, done by Paul Hartman of Wheaton, Maryland. It is set to the music of...*

ROAMIN' IN THE GLOAMIN'

MUSIC: FTC 32050

INTRODUCTION, MIDDLE BREAK, ENDING: All join hands and circle left. When you get home, couples 1 and 3 go forward and back. Then 2 and 4 go forward and back. Everybody face partner, swing and promenade all the way around to home.

FIGURE: No. 1 lady, by herself, turns to the right and walks inside the square. When she gets back home, she swings with her partner. Everyone turns to the right and places left hand on the person's shoulder in front of him/her. All walk forward, single file. While walking, the call will say "You're going the right way," or "You're going the wrong way." If "right," you keep walking to home. If "wrong," everyone turns around, puts right hands on shoulders in front, and walks the other way back to home. At home everyone swings partner.

Ladies 2,3, and 4, in turn, will walk around the inside of the square and swing at home. After each has walked, the entire figure as detailed above will be danced. After No. 4 lady has swing her partner, when everyone is walking single file, the call will say, "You're going the right way" which means that everyone will continue to walk in the same direction until everyone is home.

Our contra for this month is one that "kind of grewed." It was conceptualized by ideas from Mary Jenkins, Rich Kell of Clarksboro, N.J., and yours truly. I have called the routine hundreds of times and it has always been well received. After about the second time through, I keep silent and let the dancers dance to the delightful music. I call it...

SHINDIG IN THE BARN (after the music by the same title)

MUSIC: Wagon Wheel 921

FORMATION: Proper lines of gents and ladies. Preferably seven couples all facing partners. Men's lines to the right of prompter, women's line to left of prompter.

ROUTINE: Intro: Wait eight beats of music.

1-8 All go forward three steps, dip or bow, and back up four steps.

9-16 Every one pass thru and turn back (All pass right shoulders, crossing over and turn to face partner)

17-32 Repeat 1-16, all returning to home position.

33-40 Top couple (closest to prompter or caller) sashay down between other couples with hands joined

41-48 Active couple then releases hands closest to prompter and with gent's right hand and lady's left hand still joined, make an arch and come up over the heads of the men's line.

49-56 With the same hand still joined, the active couple wheels across to the ladies' line and arches over this line to the foot of the set. (Man is always on the outside of set, woman in center of set.)

(Note: Mary Jenkins coined the command *fence the line* for this movement.)

57-64 The active couple swings at the foot of the set while all the other couples move up one place to begin the dance again.

Here is another of Bob Ruff's series of easy level dances involving only the basic 14 movements from the Callerlab list.

ENGINE 9

MUSIC: Wagon Wheel 913

OPENER, MIDDLE BREAK, ENDING:

All join hands and circle left, go walkin' round the set
All the way around the ring you go
Allemande left with the corner, your partner do-sa-do
All four men promenade, once around inside the ring
Come on back and your partner swing
Swing your partner round and promenade
A hundred and ten miles ain't much distance
It sure do make a difference, Engine 9 is coming
down the line.



FIGURE:

Couple 1 go down the center, split that couple, separate
Home you go and do-sa-do, all join hands and circle left
Go walkin' round the set, reverse single file
Lady in the lead and watch 'em smile, allemande left with the corner girl
Grand right and left, meet your partner do-sa-do
Promenade that lady fair, promenade go round the square
Engine 9 is coming down the line.

SEQUENCE: Opener, couple 1, couple 2, middle break, couple 3, couple 4, ending.

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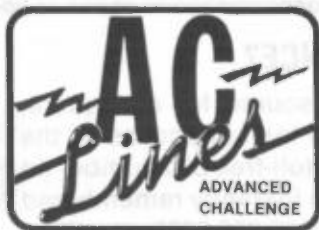
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For sign-up sheet, and full details on how to subscribe, call 1-800-ALA-LEFT (in Florida call 1-800-282-5955), or write to DIAL-A-DANCE, 1266 U.S. 41 Bypass South, Suite 122, Venice FL 33595

dial-a-dance



Russ & Nancy Nichols

Our offer in the February "A/C Lines" to supply the new Advanced and C-1 lists has met with a tremendous response, and the offer still stands, only now we have the new C-2 list available, too. We received requests from practically every state in the union and here are a few of the comments:

From Florida: "It might interest you to know that I was one of the three original builders of Cherry Ridge Campgrounds, and that I created the Challenge Week in 1970, with Dewey Berry, Deuce Williams, Ed Foote and Lee Kopman."

From N.C.: "We enjoy your 'A/C Lines' column in ASD very much. We need something like this to keep up with what's going on in the Advanced program. We learned Advanced from Jerry Schatzer in Connecticut, but have retired down here. The Advanced movement is just getting going now in eastern Carolina and we have to do quite a bit of traveling to get some good dancing. We appreciate hearing about the latest Advanced Quarterly selections and new ideas that we normally would not hear of. Enclosed is a self-addressed stamped envelope to use to send me a new Advanced list. I will make copies for our caller and our small group of Advanced dancers."

From Cal.: "We enjoyed your article in ASD and would like to take advantage of your offer of the new Advanced listing for A-2 and C-1. We are avid square dancers and have enjoyed this wonderful activity for nearly 30 years—also taught before retiring."

From Wis.: "Per your column in ASD, please send me a copy of the new Advanced list. Better yet, send me seven copies for our tape group. Stamps enclosed to help offset postage. Hope we'll see you at the 6th Canadian Challenge Convention. We are making plans. Enjoyed the APD and DBD discussions. Down with

APD! Up with DBD! Now if only the callers/teachers at the beginner's level understand this."

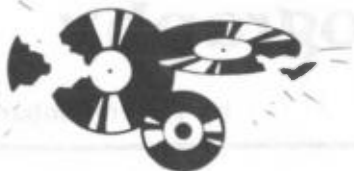
As mentioned above, the new C-2 list is out and includes the following changes: Added to the C-2 program are *bounce*, *checkpoint*, *with the flow*, *Siamese concept*, *lateral substitute* and *reverse split swap around*. Calls dropped to the C-1 program were *jaywalk* and *reverse cross and turn*. *Reverse explode (from lines)* was dropped, period. We have the new lists available for those who wish a copy. Just drop us a note.

Chuck and Betsy Berry are circulating a form for singles who wish to attend the National A/C Convention in Virginia Beach, Va. on June 18-21, 1986. The form is for those singles who need a partner or someone to share a room. It is designed to be a singles registry; they will not serve as middle-men, you contact the individuals on your own. These forms are available by writing the Berrys at 137 Buena Vista Rd., West Hartford CT 06107 or by dropping us a note. This is an excellent idea, because we know several dancers who have lost their partners and continue to be active in the A/C program. This just opens another door to be able to enjoy our hobby longer. We have said many times that one advantage of being an A/C dancer is that you participate in the square dance activity must longer. This program adds years to your enjoyment of the hobby.

Every square dance leader across the country is concerned about the dropout rate. We are, too. However, from the A/C point of view, it is the Advanced and Challenge programs that add longevity to the active participation within the square dance hobby. We don't profess that every dancer become an active A/C enthusiast; however, we do believe that the Mainstream caller has the responsibility to create the same type of atmosphere that is found within the A/C community. Craig Shucker in a recent article entitled "The Cream Rises to the Top," published in *Trail Blazer*, February/March 1986: "The hope for the future of square dancing is the dancer who learns each level well before proceeding on to the next. He also remembers that someone helped him on the way up and is willing to more than repay

Continued on Page 106

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CHOREOGRAPHY

LOAD THE BOAT

(From Inverted Lines)

by Lanny Reichert, Denver, Colorado

Mix and Match: These get-ins will create the same inverted line.

Heads touch $\frac{1}{4}$, girls run, square thru 3

Centers in, cast off $\frac{3}{4}$, *load the boat*...

Heads star thru, zoom, centers turn thru
Slide thru, *load the boat*...

Heads pass thru, trade by
Centers separate around one to a line
Pass thru, ends run, *load the boat*...

All four couples rollaway, heads star thru
Spread, *load the boat*...

Heads square thru, touch $\frac{1}{4}$, scoot back
Split circulate, recycle and spread
Load the boat...

Heads pass thru, separate around one
To a line, pass thru, bend the line
Pass thru, centers turn back, *load the boat*

Any of the following get-outs will work with any of the above get-ins:

Centers separate around one to a line
Pass thru, half tag the line, box the gnat
Change hands, left allemande...

Centers chase right, hinge $\frac{1}{4}$
Ping pong circulate, centers explode and
Crosstrail thru, left allemande...

Centers cloverleaf, zoom, dixie grand
Left allemande...

Centers separate around one to a line
Box the gnat, pass thru, tag the line
Cloverleaf, centers square thru three
Left allemande...

Centers partner trade, crosstrail thru
Separate around one to a line
Load the boat, left allemande...

Here are some all-position samples:

Heads square thru, centers in, cast off $\frac{3}{4}$

Load the boat, centers separate

Around one to a line, right and left thru

Pass the ocean, all eight circulate

Left allemande...

Heads pass thru around one to a line

Pass thru, wheel and deal

Girls square thru three, centers in

Cast off $\frac{3}{4}$, *load the boat*, girls cloverleaf

Boys square thru three, left allemande...

*This call will work with sexes reversed if
zoom is added after wheel and deal.*

PULPOLLEX

RCW

(Relay, Cycle and Wheel)

by Wade Driver

DESCRIPTION: From parallel waves, all start as in *relay the deucey* (half right, $\frac{1}{4}$ left as ends half circulate), in the six-hand wave, half right, half left as ends step off and new ends step on. From here, those in the six-hand wave cast right $\frac{3}{4}$, lonesome dancers hook on to the very centers to form a two-faced line and *wheel and deal* as the outfacers in the other couples do a *U-turn back* to end in a DPT formation.

SAMPLE CHOREO:

Heads square thru four, *relay, cycle*
And wheel, centers pass thru, star thru
Crosstrail thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, *relay, cycle and wheel*
Centers pass thru, left allemande...

Heads square thru four, right & left thru
Relay, cycle & wheel, left square thru $\frac{3}{4}$
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru
Relay, cycle and wheel, outsides divide
All star thru, track two, swing thru
Same sexes trade, right and left grand...

Heads lead right and circle to a line
Right and left thru*, pass the ocean
Relay, cycle and wheel, square thru $\frac{3}{4}$
Left allemande...

*or Swing thru, spin the top...

Heads lead right, *RCW*, zoom and
Pass thru, star thru, pass thru
Wheel & deal, pass thru, left allemande...



SCOOTBACK $\frac{1}{2}$ & $1\frac{1}{2}$

HALF SCOOTBACK: those facing in step
forward and single hinge as those facing
out $\frac{1}{4}$ right and hook onto the end of the
line. From left-hand waves, outfacers $\frac{1}{4}$
left.

SCOOTBACK $1\frac{1}{2}$: A regular *scootback*
and then a *half scootback*.

Either one ends in a two-faced line.

SAMPLE CHOREO:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, *half scootback*, wheel and deal
Spin the top, recycle, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, *scootback $1\frac{1}{2}$*
Boys cross run, wheel and deal, sweep $\frac{1}{4}$
Pass thru, pass to the center, square thru
Three-quarters, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, center four *half scootback*
Wheel and deal, others walk and dodge
Cloverleaf, zoom & pass thru, swing thru
Girls circulate, right & left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, *half scootback*
Bend the line, star thru, pass thru
Wheel and deal, zoom and pass thru
Left allemande...

Heads square thru four, swing thru
Boys run, girls *scootback $1\frac{1}{2}$*
Boys circulate and face in
Girls wheel and deal, pass thru
Split two go round one to a line
Pass thru, girls crossfold, touch $\frac{1}{4}$
Scoot back, right and left grand...

Heads lead right and circle to a line
Two ladies chain, all pass thru
Girls run left, *scootback $1\frac{1}{2}$*
Promenade home...

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, *half scootback*, wheel and deal
Star thru, pass thru, left allemande...

Heads square thru four, touch $\frac{1}{4}$
Half scootback, couples circulate
Girls run, recycle, pass thru
Trade by, left allemande...

Heads lead right and circle to a line
Pass the ocean, *scootback $1\frac{1}{2}$*
Couples circulate, ferris wheel
Double pass thru, boys trade, touch $\frac{1}{4}$
Right and left grand...

Heads lead right and circle to a line
Pass thru, boys run, *scootback $1\frac{1}{2}$*
Tag the line in, pass thru, girls crossfold
Star thru, couples trade, half circulate
Bend the line...

Heads pass thru, boys run, *scootback $1\frac{1}{2}$*
Wheel & deal, pass thru, left allemande...

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, *scootback $1\frac{1}{2}$* , wheel & deal
Touch $\frac{1}{4}$, boys run, pass thru
Left allemande...

Heads square thru four, swing thru
Single hinge, *half scootback*, ferris wheel
Zoom and pass thru, star thru, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Spin the top, *half scootback*
Couples circulate, bend the line, star thru
First couple go left and next go right
Pass thru, bend the line, spin the top

Right and left grand...

Four ladies chain $\frac{1}{4}$, now chain across
Sides rollaway, heads half square thru
Ocean wave, centers cross run
Scootback $1\frac{1}{2}$, promenade...



STOP THE CLOCK

From an idea by Jack Berg

DESCRIPTION: From two-faced lines, waves, diamonds: centers *trade* and turn back (roll twice) as ends (points) move up (as in *fan the top*).

NOTE: *Stop the clock* converts waves and lines to diamonds, diamonds to waves or two-faced lines.

From tidal two-faced lines or tidal waves, the result is parallel diamonds.

From parallel two-faced lines or waves, the result is point to point diamonds.

Two-faced lines end in facing diamonds, and waves end in trailing diamonds.

SAMPLE CHOREO:

Heads lead right and circle to a line
Right and left thru, ocean wave
Stop the clock, flip the diamond
Right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, couples hinge
Stop the clock, flip the diamond
Wheel and deal, star thru, pass thru
Wheel and deal, centers pass thru
Left allemande...

Heads square thru four, swing thru
Boys run, couples hinge, *stop the clock*
Diamond circulate, *stop the clock*
Bend the line, left allemande...

Heads lead right and circle to a line
Swing thru, *stop the clock*
Diamond circulate, flip the diamond
Same sex trade, right and left grand...

Heads lead right and circle to a line
Swing thru, boys run, *stop the clock*
Flip the diamond, promenade...

Heads square thru four, ocean wave
Girls run, *stop the clock*, wheel and deal

Girls swing thru, *stop the clock*
Wheel and deal, square thru four
Clover and star thru, pass to the center
Swing thru, step thru, left allemande...

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Stop the clock, boys run, wheel and deal
Sweep $\frac{1}{4}$, left allemande...

Heads square thru four, ocean wave
Girls hinge, diamond circulate
Stop the clock, bend the line
Left allemande...

Heads pass thru go round one to a line
Pass the ocean, spin the top
Center boys trade, *stop the clock*
Diamond circulate, in the wave swing thru
Others face in, extend the tag
Centers trade, boys run, spin the top
Same sex trade, right and left grand...

Heads pass thru go round one to a line
Swing thru, *stop the clock*,
Flip the diamond, girls trade
Square thru four, trade by, left allemande..
Heads lead right and circle to a line
Ocean wave, girls hinge, diamond circulate
Stop the clock, promenade...

Heads square thru four, spin the top
Boys run, girls hinge, diamond circulate
Stop the clock, boys circulate
Stop the clock, flip the diamond
Same sex trade, right and left grand...

Heads square thru four, swing thru
Boys run, *stop the clock*,
Center boys trade, flip the diamond
Couples trade, half circulate, bend the line
You're home...

Heads pass thru go round one to a line
Ocean wave, *stop the clock*
Diamond circulate, flip the diamond
Boys run, pass thru, wheel & deal
Centers pass thru, left allemande...

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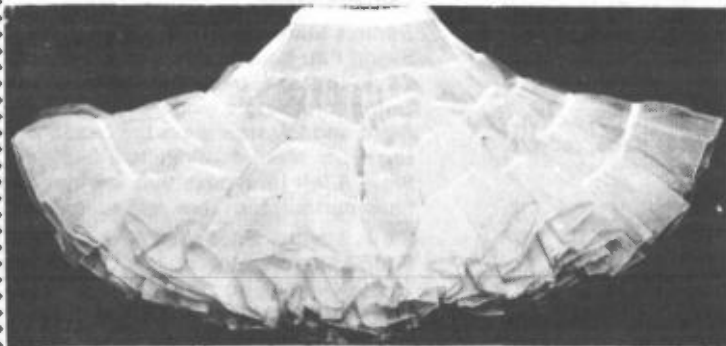
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by Walt Cole

TIMING'S THE THING

INTRO:

— — — — : Heads promenade $\frac{1}{2}$
 — — — — : Sides square thru 6
 — — — — : — — — —
 — — — — : — — — —
 — — Do-sa-do : — — — —
 8 chain 4 — — : — — — —
 Swing corner — — : — — Promenade

FOR THE MODULAR CALLER:

Box to line:

Zero box (wave): girls trade, girls circulate
 Swing thru, boys run, bend the line
 Right and left thru, zero lines...

Zero box: touch $\frac{1}{4}$ and balance
 Centers circulate, swing thru, scoot back
 Boys fold, girls square thru $\frac{3}{4}$
 Boys courtesy turn the girls, zero lines...

Zero box: slide thru, right and left thru
 Dixie style to ocean wave, boys circulate
 Left swing thru, girls run, bend the line
 Right and left thru, zero line...

Line to box:

Zero line, centers box the gnat, fan the top
 Ends star thru, centers step thru
 Right and left thru, do-sa-do to a wave
 Recycle, zero box...

Zero line: right & left thru, pass the ocean
 Girls circulate, zero box...

Zero line: pass the ocean, boys circulate
 All eight circulate, girls trade, recycle
 Zero box...

THE BASIC PROGRAM:

Zero box: swing thru, boys trade
 Box the gnat, right and left thru, veer left
 Ferris wheel, centers pass thru, touch $\frac{1}{4}$
 Girls U-turn back, right and left thru
 Star thru, right and left thru, dive thru
 Centers square thru $\frac{3}{4}$, left allemande...

Zero square: Heads promenade half
 Into the middle and square thru
 Right and left thru, veer left, ferris wheel
 Centers square thru $\frac{3}{4}$, left allemande...

Static square: four ladies chain
 All four couples divide and do-sa-do
 Turn by the right to a wrong way thar
 Shoot the star, left allemande...

Zero box: swing thru, boys run
 Ferris wheel, veer left, veer right

Dive thru, star thru and back out
 Everyone divide and box the gnat
 Grand right and left...

THE MAINSTREAM PROGRAM:

Static square: heads square thru, split two
 Separate go around one to a line of four
 Pass thru, ends fold, pass to the center
 Centers pass thru, swing thru, boys run
 Tag the line in, pass thru, girls fold
 Star thru, couples circulate, ferris wheel
 Centers square thru $\frac{3}{4}$, left allemande...

Static square: four girls fold, star thru
 Promenade, heads wheel around
 Right and left thru, rollaway half sashay
 Pass thru, ends fold, star thru, pass thru
 Tag the line in, pass thru, ends fold
 Square thru $\frac{3}{4}$, left allemande...

Static square: heads star thru
 Double pass thru, cloverleaf
 Double pass thru, cloverleaf
 Centers square thru $\frac{3}{4}$, left allemande...

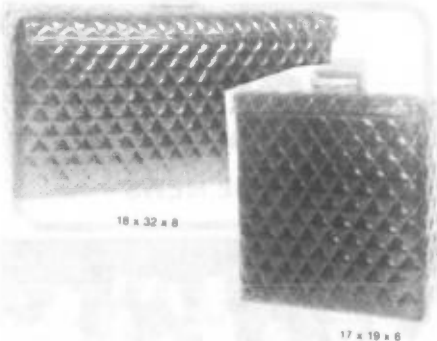
Zero line: pass thru, bend the line
 Pass thru, wheel & deal, double pass thru
 Cloverleaf, centers pass thru, split two
 Separate around one to a line
 Ends only box the gnat, all pass thru
 Wheel and deal, double pass thru
 Cloverleaf, four girls pass thru, touch $\frac{1}{4}$
 Girls circulate, boys trade, boys run
 Ferris wheel, centers square thru $\frac{3}{4}$
 Left allemande...

Static square: heads pass the ocean
 Swing thru double, boys run, veer left
 Circle to a line, pass thru, wheel & deal
 Swing thru, single hinge, boys run
 Right and left thru, pass the ocean
 Boys run, veer left, circle to a line
 Right & left thru, pass thru, partner trade
 Face partner, turn thru, left allemande...

Static square: sides touch $\frac{1}{4}$, walk and
 Dodge, circle to a line, pass thru
 Tag the line in, box the gnat, right and
 Left thru, pass thru, wheel and deal
 Veer right, veer left, circle to a line
 Pass thru, tag the line, leads turn back
 Box the gnat, grand right and left...

Static square: Heads swing thru, slide thru
 Circle to a line, pass the ocean, boys run
 Couples circulate, boys run, swing thru
 Double, slide thru, pass thru, wheel & deal
 Slide thru, pass thru, partner trade
 Reverse the flutter wheel, swing thru
 Slide thru, circle to a line, pass the ocean
 Swing thru double, boys run, promenade...

Continued on Page 104



JUST IN CASE

At last, callers' spouses no longer need to stitch up canvas or vinyl padded covers for Yak columns or Hilton amps. Callers may order them ready-made in sizes to fit, for a very reasonable price. This is also a good gift idea for the caller in your club, in case he's still toting his equipment around in cardboard boxes. Full details of the attractive quilted covers can be found on page 104 in this issue, or write J and J Upholstery, Golden Strip Shopping Center, Mauldin SC 29662.



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IN THE NEWS



Las Vegas—Entertainer **Wayne Newton** was the surprise guest at the fourth annual Jackpot Festival, held at the Sahara Hotel on the Strip in Las Vegas, August 1985.

The popular superstar announced the winners of the Festival's giveaway prizes. Gathered around **Newton** (center) are (l. to r.): **Harmon and Betty Jorritsma**, **Lee and Lilith Kopman**, **Debbie and Steve Kopman**, **Wade Driver**. Previous special surprise guests have included **Robert Goulet**, **Charo** and **Paul Anka**. The fifth Jackpot Festival is scheduled at the Sahara Hotel in August, 1986.

Last summer square dancers performed at the Indiana State Fair in Indianapolis to the calling of **Nick Hartley** and the dancing was featured on the *Good Morning America* TV show. Show personalities **Joan Lunden** and **David Hartman** seemed to enjoy the dance sequences.

Leah Irvine of the NEC (guiding force of the National Square Dance Convention) was recently remarried, and her new name is **Mrs. George Willis**.

Another member of the NEC, **Marita (Roy) Davis** underwent an operation and is recuperating at home in Louisville, Kentucky.

Shirley Hayes of Aurora, Kansas, planned to tell us that even though the French Quarter hall was reported by

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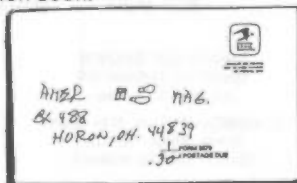
UPTOWN, U.S.A.

ASD to be closed, the scheduled callers
School and Anniversary Dance will be
held there in July.

The *Spirit of '86* square dance celebra-
tion continues to move down the tracks
with a number of impressive events. One
is the River Walk Dance scheduled for
downtown Jacksonville, Florida for Flag
Day on June 14. 1500 dancers are ex-
pected on the famous River Walk. It's
free. Callers and club members from
everywhere are urged to participate. It
all started when **Art Wilson** and dancers
showed a video to the mayor, and the
mayor himself set things in motion.
Others involved in planning are **Jim
Dukes** and **Red Keffer**.

Rich and Marjorie Omta, presidents of
the Eagle Eights club of Colorado
Springs, Colorado, told us that their club
recently held a Halley's Comet Dance.
Harold Palmer did the calling. A special
badge, available only *once in a lifetime*
was presented to the dancers.

Jim and Dottie Hilton of Hilton Audio
Products will soon head out on the sun-
ny road to retirement, especially enjoy-
ing the travel-trailer life. **Dick and Vicky
Henschel** are slated to move up in the
Hilton organization to the management
position soon.



We have no name to go with the
envelope above, but we think it is
curious that a postal employee in **Spring
field, Missouri** decided to have fun with
our magazine's name and returned some
postal forms to us in this manner.

Caller **Johnny and Rene Hayes**, for-
merly of Christchurch, Dorset, Endland,
are not located in Almeria, Spain.
Johnny was a very active caller in
England and in Europe itself. We'll ex-
pect to see more square dance activity
starting in Spain soon.

Verne Anderson is secretary of the
New Zealand Callers and Tutors
Association, and claims that for con-
tacts, his new address is 24 Parkhill Rd,
Birkenhead, Auckland 10, N.Z.



SHOP SOLD

Ford's Flutterwheel Shop in West Middlesex, Pa. has been sold to new owners from Ohio. More information will be available at a later date. Ford's were regular advertisers on the fashion page of this magazine.

SOUTH CARIBOO S/D JAMBOREE

The 1986 South Cariboo (B.C.) Jamboree marks two special occasions—the 30th anniversary of the event, and the 25th consecutive year that special caller, Ron Telford, and his

wife Shirley have attended.

The four South Cariboo clubs, the Lac La Hache Caribooters, the Lone Butte Rockers, the Green Lake Rip-N-Snorters and the 100 Mile Twirlers, sponsor the jamboree, which features a get-acquainted dance with Dave Abbs, workshops, delicious meals, special ceremonies, and hours of good dancing.

Ron Telford come from California on vacation to call for the Cariboo, and friends have accompanied them for fun, fishing and dancing.

The Jamboree committee anticipates a large turnout June 20-22, 1986, and invites all square dancers to come and help celebrate. Contact Bev Abbs, RR 1, 100 Miles Hourse, B.C. Canada VOK 2E0.

RHODY'S MY PICK IN '86

Square and round dancers can pick their fruit and enjoy it too by attending the New England Convention in Providence, R.I., April 25 and 26. Featured will be 116 callers from all over New England, 45 cuers, 31 exhibitors with over 65 booths, a fashion show, showcase of rounds, all programs of

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Rhode Island celebrates its 350th anniversary this year and there are special events in the state each month.

For information, write 28th NESRDC, PO Box 9165, Providence RI 02904.

CALIFORNIA CLUBS MOVE

The Swinging Rebels of Rialto have moved to Kaiser Recreation Hall, 9400 Cherry Ave., Fontana. Doming up April 19, a Hobo Dance will feature Bruce Phillips. Contact Jim and Joan O'Leary, 1025 S. Riverside Ave. #59. Rialto CA 92376.

The Checkmates of La Habra have moved to Independence Park, 801 W. Valencia, Fullerton. The new hall has a hardwood floor and air conditioning. For information, contact Tom and Irene Again, 1704 Baronet, Fullerton CA 92633.

IN MEMORIAM

Bud Goldsmith, who with his wife Helen, was general chairman of the National S/D Convention in 1982, suffered a massive stroke while watching the

Superbowl Game in January. The Goldsmiths were advisers to the committee of the Indianapolis Convention this June. As the NEC obituary stated, "Square dancers everywhere have lost a friend."

Merl Olds, 74, Glendora, Cal., founder of Hi-Hat R/D Record Company, died in his sleep on December 26, 1985. He and Delia had been married over 24 years, and had traveled extensively. Our sympathy is extended to Delia.

Art Gorski, 69, of Rhinelander, Wis., died on February 12. He taught dance at Nicolet College, and graduated all the square dancers within a 40-mile radius of Rhinelander. Dancers in the area want it known that his many years of service and his great dedication to the promotion of square dancing are appreciated.

NORTHWAY SQUARES COOK BOOK

Northway Squares Square Dance Club (members of about 165 squares with a badge in the shape of the I-87 highway sign) plans to publish a cook book in the summer of 1986. Already, contributions of recipes have been sent or given to the



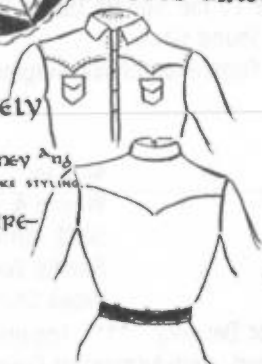
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ROUND DANCER HAS MOVED!

Round Dancer Magazine has moved its business office to RD1 Box 248F, Petersburg PA 16669-9801. The addition of a new press to their facility means faster preparation and delivery. Questions may be answered at 814-667-2530.

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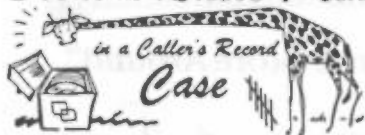


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TIM TYL

Tim's parents entered him in S/D lessons in 1973 at the age of 14. He decided it would be fun to call, and in August 1974, he began his calling career. He received many hours of help from local callers Red Warrick and Les Bratcher, and in 1977 attended Frank Lane's callers' college in Estes Park.

Tim was a charter member and co-club caller for the East Texas Teen Twirlers, one of the largest and longest surviving Texas teen clubs. Tim is also a charter member of the East Texas Callers Assn., which he has served as treasurer, vice-president and president. He is currently chairman of the caller training committee. He is a member of the Texas State Callers Assn. and an accredited member of Callerlab.

Tim is club caller for four clubs, and teaches beginners through A-1. Tim travels throughout a four-state area, and has called at state and national conventions. He records for Rocket Records.

Tim is one of two life subscribers to ASD, having won the Callerlab-ASD contest in 1985. He and his wife Sissy own and operate the Togs for Taws S/D Shop and are both actively involved in round dancing and clogging. Both Tim and Sissy come from square dancing families.



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Flip Side



ROUND REVIEWS

by Frank & Phyl Lehnert

UNTIL IT'S TIME—RCA 447-0685

Good Elvis Presley music and a good intermediate waltz that is interestingly different.

MY CORNER OF THE WORLD—Belco B-338

Choreography by Ted & Luella Floden

Pretty music and a flowing easy two-step, cued by Charlie Proctor.

VIA CON DIOS—Belco B-338

Choreography by Ken Croft/Elena deZordo

Good music and a good easy waltz, cued by Charlie Proctor.

TOE THE LINE—Grenn 17082

Choreography by Doc & Peg Tirrell

Peppy music and an easy-intermediate two-step with a sand step and tamara sequence. Cued by Doc.

WHISPERING 85—Grenn 17083

Choreography by Marj & Reg Beatty

Pretty music and a good, nice, flowing intermediate waltz, cued by Lou Lucius.

GO AWAY LITTLE GIRL—Columbia 13-33068

Choreography by Charles & Dorothy Demaine

Good Steve Lawrence vocal and a nice, high-intermediate foxtrot.

THE ONE I LOVED BACK THEN—Epic 34-05698

Choreography by Sonny & Charlotte Ezell

Catchy music and lyrics. A fun-to-do easy two-step.

BOP WITH YOU BABY—Emi 8289

Choreography by John & Jo Archibald

Real "bop" music; intermediate combination of jive, cha and two-step.

TIE ME TO YOUR APRON STRINGS—MGR 13

Choreography by Dick & Crystal Taylor

Good music and a good easy cue-thru two-step, cued by Pete Metzger.

SILVER DOLLAR—MGR 12

Choreography by Daryl & June Benderwald

Good music and a nice cue-thru two-step, cued by Pete.

DATE AN ANGEL—Belco 339

Choreography by Bill & Nona Lizut

Good peppy music; easy cue-thru two-step cued by

Charlie Proctor.

PEACHES AND CREAM—Belco 339

Choreography by Bob and Barbara Wilder

Good music and an easy cue-thru two-step, cued by Bob.

SMILES AWAY—Belco 338

Choreography by Bill & Nona Lizut

Smile Awhile music and a flowing waltz using mostly intermediate basics, cued by Charlie Proctor.

WALKIN' BLUES—Belco 338

Choreography by Richard & JoAnne Lawson

Swinging music and a flowing, easy-intermediate jive routine, cued by Richard.

SNOWFLAKE—Belco 336

Choreography by Brian & Sharon Bassett

Good music and a flowing easy two-step, cued by Brian.

SAXXY—Belco 336

Choreography by Bob & Barbara Wilder

Low-down music and an interestingly easy-intermediate combination two-step, swing and fox-trot, cued by Bob.

HARVEST MELODY—Belco 335

Choreography by Bill & Helen Stairwalt

Good peppy music (*Harvest Moon*); a nice, easy-intermediate two-step with sand step cued by Helen.

TWO GUITARS—Belco 335

Choreography by Bill & Nona Lizut

Quiet music and a flowing, easy-intermediate foxtrot cued by Charlie Proctor.

MARNIE—Roper 407

Choreography by Bob & Barb Ahten

Pretty music and an interesting high-intermediate foxtrot.

MADELINE—Roper 147

Choreography by Richard & JoAnne Lawson

Pretty music and a nice, flowing intermediate waltz.

ADAM'S RIB—MCA 52621

Choreography by Harvey & Norine Wiese

Swinging Loretta Lynn music and an easy cue-thru two-step.

I'M IN LOVE AGAIN—Tempe 85282

Choreography by Bennie & Dixie Humphreys

Good Fats Domino music and an interesting high-intermediate swing-type routine.

TRICKLE TRICKLE—Atlantic 13223

Choreography by Jeff & Ruth Lesko

Peppy music and a lively intermediate two-step and jive routine.

NEAR YOU—Belco 341

Choreography by Richard & JoAnne Lawson

Continued on Page 106

Flip Side

SQUARE REVIEWS

Most of these records have Mainstream figures, tried and true. There were very few records received again this month.

I'LL LOVE YOU ALL OVER AGAIN—Thunderbird 242; Caller: Rhett Glover

This release has a Mainstream figure, well-timed, and a good musical background with piano/guitar and rhythm section. ★★★

DEVIL IN A COWBOY HAT—JoPat 1101

Caller: Nick Hartley

With guitar and fiddle leads, this is a floor raiser. The figure is Mainstream, with a nice job by Nick on the flip side. ★★★

LITTLE GREEN VALLEY—Hi-Hat 5081

Caller: Ernie Kinney

Sweet violin with guitar makes nice, easy listening. Breaks are very closely timed. The choreography is Mainstream. ★★

GREEN LIGHT—Quadrille 842

Caller: Romney Tannehill

Good country western music with a good beat—if you like country music, this is a dandy! Figure did not time well; *do-sa-do* could be omitted from the figure. Good balance of music and voice on the flip side. Make sure you review the fill-in words. ★★★

I'VE BEEN TO GEORGIA ON A FAST TRAIN—4 Bar B 6074; Caller: Bob Carmack

You should have fun with this one (*Ain't No Need*

You Treatin' Me This Way). Music features several instruments including harmonica. ★★★

YOU'LL BE MINE—Hi-Hat 5080

Caller: Jerry Schatzer

If you like interesting choreography, Jerry mixes 'em up pretty well in this recut of an oldie. Figure features *fan the top* and $\frac{3}{4}$ *tag the line*. Listen closely as each figure is different. Nicely done. ★★★

ROAMIN' IN THE GLOAMIN'—FTC 32050

Caller: Paul Hartman Modern One-Nite-Stand Series

Accordian, drums and banjo make good music for dancing. Paul does his usual professional job on the flip side. You may like this for your one-nighters. ★★

GOOD THINGS—Eagle 1205

Caller: Jim Logan

Release has lots of music and is very wordy. Dance is well-timed and features *tag the line left to a promenade*. You may want to slow the record. ★★

NEVER ENDING LOVE—C Bar C 573

Caller: Ramon Marsch

This release has a terrific beat, and Ray does a nice job on the flip side. Background music includes voice harmony. Dance is well-timed and uses Mainstream choreography. ★★★



NEW EDITION AVAILABLE

The February "Book Nook" reviewed *S&R/D Records in Print* by Allen Wardle (1984-85). A new edition of this book is available, with 80 additional pages and much more info on each record. The new book is computer-printed, not typed, and is available at \$17.50 plus \$2.50 pstg.



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CL-3 CITY OF NEW ORLEANS by Herb— Great dancer reaction, music true to original tune.

CL-2 RUBBER DOLLY/DIXIE HOEDOWN— Two great hoedowns, one with a bluegrass sound, the other more modern.

CL-1 UNCLE PEN by Eddie— Sold out of first pressing but now available again. Give it a listen if you missed it. Great music!

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READERSHIP REALITIES

For all who assumed that many square dancers read both *Square Dancing* and *American Squaredance*, let us give you some statistics based on the print-out of *Square Dancing's* December 1985 expirations. Approximately 1 in 4 of these readers was also a subscriber to ASD, when we did the initial check during November and December. After the

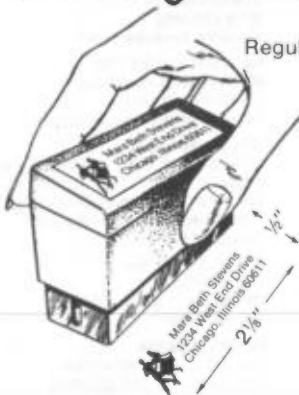
first of the year, when a second check of the expirations was done, approximately 1 in 2 has subscribed to ASD. At this writing, in the final days of February, ASD has gained 10,000 subscribers and subscriptions are still arriving at a high daily rate. We'll give you the final data in a few more months. Word to advertisers: A full page ad costs about 1/2¢ per reader; smaller ads even less.

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Puzzle Page




MIDDLE-OF-THE-ROAD

This puzzle is part of the press releases from the 35th National Convention Committee. In this Vacation Issue, it seems appropriate to include a puzzle with this theme.

Answer each clue with a five-letter word; write the word in the grid, going down. When finished, the middle row will show where to be for square dancing in June, 1986. Puzzle answers are on Page 49.

1. Balance and ----
2. What the line does
3. Numbers 2 and 4
4. ---- thru
5. Numbers 1 and 3
6. Convention activity
7. Right and left ----

1	2	3	4	5	6	7



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APRIL FOOL DANCE PROGRAM

We ran across this humorous handout at a Political Rally Square Dance in November, at which time dancers were asked to vote on the *issue* described here. We felt it would be an ideal April Fool handout, just for a laugh or two. Use it either way. Thanks to some imaginative dancers at Dick and Marlene Bayer's Holiday of Hartland Hall in Michigan.

Proposal "A" (Hash Tip/A-1)

That a caller will not attempt to call a hash tip unless approved by 50% of the people attempting to perform in this tip, or one (1) square of dancers, whichever is greater, but will attempt to call an A-1 tip, after the last tip of the night is danced by qualified dancers of the hash tip that was called earlier in the evening, which contained at least one Plus 2 call but not less than 3 basic calls.

Proposal "B"

(Workshop Tip)

That all dancers be required to dance at least (1) tip in a chosen square of his/her choice, before a workshop tip can be called, or dance at least one but not more than three (3) tips in a square of dancers consisting of not more than four (4) couples and not less than eight (8) dancers of everyone's choice, except the caller of the workshop tip.

Proposal "C"

(Sextile/Sex Tip)

That all couples attempting to round dance to a round dance cuer be made up of at least two persons of the same or opposite sex of one another, but if of the same sex, that the person dancing in the place of the opposite sex, be one of the two persons attempting to dance to the round dance cuer, and be of the opposite sex of the partner's place he/she is dancing in place of—no matter what sex the caller has with the couple attempting to dance.

Proposal "D"

(Caller/Mixologist)

That a square dance mixer only be performed by a qualified caller or a mixologist, after the last tip and before the refreshments are served.

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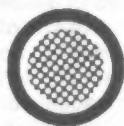
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3. A Taste of the Wind
4. Dreamy Rhythm

INTERMEDIATE

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2. Pop Goes the Movies/
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4. Crazy Eyes
5. White Sport Coat/
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Spin the net
Scoot cross & turn

PLUS QS

Spin chain and
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Coordinate the gears

ADVANCED QS

Mini-busy
Linear action
Change lanes
Zing
Checkover
Shuttle

MAINSTREAM

See list of Callerlab
programs, p. 91,
September '84

PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family
a. waves
b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears

Teacup chain

¼ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

ASD PULSE POLL

EXPERIMENTALS

**CAUTION: Not recommended for dancers
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2. Scoot and relocate
3. Cross cut

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UNDERLINING

THE CALLER NOTE SERVICES

Santa Clara Valley Notes by Bill Davis lists 23 new calls and says about Callerlab: "One of the major issues is likely to be the shortening of the entry-level program...not an especially significant problem since we can (and most do) conduct classes for a full year. In other areas a shortening of the initial program to one that could be taught in about a half a year seems to have some appeal and merit."

Callerlink from Australia by Steve Turner contains a good explanation of the difference between APD and DBD. The first step in understanding the difference is to emphasize the *position* in APD and emphasize the *definition* in DBD. Much more discussion and examples follow.

Notes For Callers by Jack A. Lasry gives us a good shot on these subjects: *scoot cross & anything*; exploring *partner tag*; dancing *tag the line*; dancing Mainstream; *scoot cross & turn* from the alamo rings; exploring *trade the wave & explode the wave*; RCW but replace the *wheel & deal*; *all eight walk and dodge* from columns; and dancing the Plus program. Then he says, "The major topics at Callerlab center around what can be done to attract and hold our newer

dancers...The class programs around the country are down and have been down to an alarming number.

"Just how to turn this around will take *all* the ideas and knowledge we have and it may be necessary to take a *good hard look* at how our present programs have contributed to the problem and how we can bring about an orderly change..."

Lead Right Callers Notes by Malcom, Cole and Burdick hits many good subjects such as more on O/N/S's, a contra example, communications/leadership discussion, using *walk & dodge* in APD fashion, *lead to a wave* proposal, *double the hinge* possibilities, *eight-chain three* examples, tip openers, and more on difficulty index. Like other note services, LR also features a Plus supplement.

Toronto and District Notes is full of good ideas this month, including: ROM *When My Baby Smiles At Me*, (*Merry-Go-Round*); *anything and sashay, curl apart, cross cut, zip the line, all eight spin the top, cross fire and dodge the diamond, shuttle, anything and roll*, and good stuff on get-outs.

Mainstream Flow by Gene Trimmer gives us the usual good commentaries and material. We're glad to see he quotes Linda McGregor on the subject



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of "stag" or "cutesy" remarks often used by callers to the embarrassment of dancers, and concludes this way: "The strange thing is that most of the callers who use these things think they are being 'cute' when they are embarrassing the dancers with those little deviations. I have had many dancers ask me 'Why does he call that way?' and I can only answer 'I don't know but I will ask him about it.' I might add that I have *never* heard a lady caller use anything but the best language and I don't expect I ever will. Are we listening?"

News 'n Notes by Ed Foote tells us how to judge a floor from dancers' reactions as we call; works *slide thru* in different ways; works *zoom*, *1/2 zoom*, and *grand zoom*; considers *spin chain* and *exchange the gears* from left-handed waves; picks the best discs; and features several other goodies.

Minnesota Callers' Notes by Berquam and Nevalainen has a good discussion, asking: "Is *soft* the answer?" Excerpts: "Perhaps, if we take an overview of the situation, this is what has happened to

our Mainstream dancers. They have been through a *soft* Mainstream program and then a *soft* Plus program and they want a *soft* Advanced program, so they can get to the Challenge level.

"We have square dance callers who get bored with the Mainstream list, and teach it in sixteen weeks, and are now ready to teach the Plus list in another ten weeks. They have exposed everyone to only a *soft* standard position, and expect everyone to know how to dance anywhere. If these callers would get the dancers in a position other than standard, they couldn't resolve the square."

Figuring by Barry Wonson has a full issue as usual, listing these items: Traditional Dance of the Quarter, *Venus and Mars*; Mainstream figures, *walk & dodge* review; Plus figures, *spin the net*, *chain down the line*, *coordinate the gears*; history of the Quarterly Selections; *scoot cross and turn*; Round and Contra of the Quarter; *RCW*, and timing charts.

Southern California Caller Notes discusses a problem: "It is small wonder we lose new dancers when they first



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emerge from the beginner class and venture out to dance in a strange environment. New dancers have enough problems on their hands without facing the frustration and embarrassment of approaching a partially filled square only to be informed it is filled. This can legitimately happen on occasion, but we are talking about the square that is consistently and obviously pre-arranged."

They list this Round of the Quarter: *Napoli Theme* by Grenn.

Choreo Breakdown by Don Beck reports that Plus dancers really like RCW. He explores a new move by caller Wayne McDonald, *motivate to a column*, and lists a whole page of new items as follows: *bend the diamond, curl apart, double the hinge, exchange the gears, fan the net, gimme the gears, lock the net, slingshot, spin chain and anything, star and anything, walk and roll.*

Choreo Connection by Ed Fraidenburg gives us a number of innovations this month, and the experimental he features might "take hold:" *get on board* by Paul McNutt. Description: From facing lines (regular lines are used here to make the definition easier to follow); ends pass thru, move around the outside to the first persons they meet and right arm turn $\frac{1}{2}$. Center four make a right-hand star and turn it $\frac{1}{2}$ and a bit more until the boys meet. Boys left arm turn $\frac{3}{4}$ as girls move up and to their right (as in *spin the top*) to form parallel right-hand waves. Heads lead right and circle to a line. Get on board, swing thru, recycle. Square thru $\frac{3}{4}$, trade-by, left allemande..

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Lloyd recently elected early retirement from Alcoa's Real Estate Division. Lloyd and Eileen are the parents of three sons, and grandparents of two girls.



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TUESDAY - Round dancing - fun level with the
HORNSTEINS - 8 p.m. \$5/cpl.

WEDNESDAY - Square dancing at the mainstream
level. Caller RAY GRANGER - 8 p.m. \$5/cpl.

THURSDAY - Progressive square dance workshop in
the plus level. Caller RAY GRANGER or visiting
caller. No rounds. \$5/cpl.

FRIDAY - Square dancing with visiting callers - plus
level - 8 p.m. \$6/cpl.

Pre-rounds 7:30 - 8 p.m. Two rounds between
squares. Exception - round dance weekends - June
27-28 and July 11-12-13.

SATURDAY - Square dancing with visiting callers.
Square dance workshop - 10 a.m. \$5/cpl. Round
dance workshop - 2 p.m. \$5/cpl. Evening square
dance with visiting callers - plus level. 8 p.m.
\$6/cpl. Pre-rounds - 7:30 - 8 p.m. Two rounds be-
tween squares. Exception - round dance weekends
June 27-28 and July 11-12-13.

SUNDAY - Square dancing at the mainstream level.
Caller RAY GRANGER, 8 p.m. \$5/cpl. Exceptions
visiting callers July 6, July 20, August 24, and
August 31. \$6/cpl. Round dancing July 13. (See
schedule)

Holiday Weekend Sundays Same as Saturdays
Light Refreshments included

PRE-ROUNDS

7:30 to 8 p.m. Friday and Saturday and Sundays on
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Legacy

SETTING THE TIME AND DATE FOR A MINI-LEGACY

O.K., you're all organized and it's time to decide when to hold your Mini-LEGACY. First, in setting the date, decide how long the Mini-LEGACY will be—one day, three days, a weekend? Now, how about the date? The date is important because of a possible keynoter being available. Conflicts with the local association activities should be avoided. The date must not conflict with deer season, holidays, etc. In other words, coordination is the key word—coordination with all that could possibly be going on.

Mini-LEGACIES can be held during a state and/or association festival, particular during hours of less than peak activities during the festival. They can be held during summer months so folks may attend while on vacation. Mini-LEGACIES can be held during holiday season, but this could add to the frenzy so select a lesser holiday. Again, coordinate with times and dates that folks can make available or be available for the session.

Times during the actual Mini-LEGACY should be set that there is time for individual "bull sessions" and discussions. These can be as valuable as the "formal" sessions of a Mini-LEGACY. In other words, don't crowd the schedule so full that no one has time to smell the roses and glean ideas from others—outside of the session. Of course, don't short-change the sessions either. Allow enough time for a good lunch-discussion without feeling pushed to get back to the hall.

YOU'RE GOING TO HAVE A MINI—LEGACY, BUT WHERE?

You will select an area where there is a heavy concentration of dancers who will participate. The next item is to find an adequate facility.

The first place to look is a public school. Depending on your program, it should have an auditorium for the entire

group to meet together. If you plan buzz groups, there will be a need for additional classrooms. If there is to be an evening dance, there should be a place for that, too. If you plan to include lunch in your fee, check into the possibility of the school cooks doing the catering.

You might check local hotels to see if their facilities will serve your purpose. Most of them will give meeting rooms at no cost if they cater a meal. Another source is church camps. Many of them are opening their facilities during the off season for group meetings. Some will cater meals and offer lodging on the grounds. This makes for a very relaxing atmosphere.

Other possibilities are university campuses or even supper clubs that have meeting rooms.

Look around and you may find some places that are not mentioned here. Just make sure they are adequate for your program format.

For a more detail accounting of planning a Mini-LEGACY, obtain the *LEGACY Leadership Manual* from Executive Secretary Vera Chestnut, 2149 Dahlk Circle, Verona WI 53593, or write Walt and Louise Cole, 944 Chatelain Rd., Ogden UT 84403 for further information.

NATIONAL CONVENTION, Continued

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1. Children's Museum
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3. Indianapolis Museum of Art
4. Museum of Indian Heritage
5. Lilly Center

By mid-February (latest figures released), the committee had registered 18,561 dancers planning on attending the 35th National Square Dance Convention.



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Flag Day, June 14, is the perfect day to tell the world about our Golden Anniversary. Across the country, square dance clubs are planning a Grand March and dance party for their local communities. It works like this:

- 1) Get a parade permit before June 14.
- 2) On Flag Day, assemble at the parade site in full square dance costume to march to your chosen dance location (outdoors would be great). Each dancer in the parade carries a colorful balloon.
- 3) Arriving at the dance location, each marcher attaches a personal message to the balloon inviting the finder to investigate the fun of square dancing.
- 4) Provide music, a caller and simple refreshments to the crowd that is sure to show up at your dance site.
- 5) Demonstrate some easy dances and then invite members of the audience to join in.
- 6) For even more fun and color, invite square dancing "cousins" such as country dancers, cloggers, and morris dancers to join in the parade and dance party.
- 7) Free press releases for your local newspaper and information on balloon sources are available from: The Spirit of '86, P.O. Box 129, Dillard Ga. 30537.

ROUNDALAB, Continued

Jimmy and Joyce Ashworth, Jim and Linda Short, and Bill and Helen Stairwalt received certificates and ribbon plaques for reaching 15 years of R/D teaching.

Larger plaques and certificates were given to two couples who reached their twentieth year of teaching: Ted and Barbara May, and Marvin and Kay White.

Maestro trophy recipients (pictured in "People," December, 1985, ASD) were Bud Parrott, Doc and Peg Tirrell, Meredith Weir, Howard and Norma Smoyer, Bill and Elsie Johnson.

The Viator, presented the first time a member from outside the continental U.S. attends a convention was given to Canadians Larry and Pat Gilloch, and Russell and Helen Maddeaux.

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Mobile, AL



AUGUST 24-29

JERRY HAAG

Pharr, TX

Rounds by:

Ray & Bea Dowdy
Beckley, W.V.



AUGUST 31 SEPT. 5

BOBBY NEWMAN

Harlingen, TX

Rounds by:

Wayne & Barbara Blackford
Jacksonville, FL



SEPTEMBER 7-12

WADE DRIVER

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A-2 W/C 1 Star Tips



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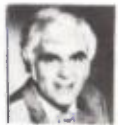
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31-Nov. 2 A-2 Wknd., Harley Hotel, Enfield CT. Write J/G Purcell, 340 Highland Ave., Randolph MA 02368.

NOVEMBER

7-9 Mystic Escape, Ramada Inn, Mystic CT. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

7-9 A-1 Wknd., Harley Hotel, Enfield CT. Write J/G Purcell, 340 Highland Ave., Randolph MA 02368.

14-16 "Cathedral Squares" Camp & Dance Wknd., Spencerville Hall. Write Blanche Shepherd, PO Box 15045, Christchurch New Zealand.

15 Dance, Vicksburg City Auditorium, MS. Write Cason Schaffer, Rt 11, 107 Eastview Dr., Vicksburg MS 39180.

16 Gourmet Night, Millian Memorial United Methodist Church, Social Hall, Rockville MD. Call 977-7755 or 589-3232.

21-23 Mystic Adventure, Ramada Inn, Mystic Ct. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

28-30 Maple Leaf Wknd., Niagara Falls Canada. Write JoAnn Clow, 202 Chester Lane, Prospects Hts. IL 60070.

28-30 Fall-A-Round N.E. R/D Clinic, Tomlinson School, Fairfield CT. Write B/L Kendall, 35 Suncrest Dr., Watertown CT 06795.

29 "Cathedral Squares" Graduation, Hagley H.S. Hall. Contact Blanche Shepherd, PO Box 15045, Christchurch 6 New Zealand.

DECEMBER

5-7 Dynamo A-2 Wknd., Ramada Inn, Keene NH. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

6 "Cathedral Squares" End of Season/Xmas Party/Dance/Show, Hagley H.S. Hall. Write Blanche Shepherd, Box 15045, Christchurch 6 New Zealand.

7 Bring a friend night, Millian Memorial United Methodist Church Social Hall, Rockville MD. Call 977-7755 or 589-3232.

11-13 Gatlinburg Christmas Ball, Civic Ctr., TN. Write Barbara Harrelson, 12 Pebble Lake Townhouses, Rt. 5 Roberts Rd., Greenville SC 29609.

21 Christmas Dance, Millian Memorial United Methodist Church Social Hall, Rockville MD. Call 977-7755 or 589-3232.



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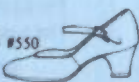
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- Bend the line, right and left thru
- Pass the ocean, girls trade, swing thru
- Boys run, chain down the line, slide thru
- Left allemande...
- Static square: sides lead right, veer left
- Couples circulate, chain down the line
- Flutter wheel, pass thru, wheel and deal
- Swing thru, boys run, chain down the line
- Touch ¼, boys run, circle to a line
- Pass thru, partner trade, left allemande...
- Static square: heads lead right, veer left
- Girls circulate, couples circulate, chain
- Down the line, right and left thru
- Dixie style to an ocean wave, boys trade
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- The line, flutter wheel, star thru, pass thru
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STRAIGHT TALK, Continued

who are slower to learn or whose personal problems preclude regular attendance at club dances.

I dance regularly at a club that uses computer cards to organize tips. At the beginning of the evening, each couple is issued a computer card. It is filled with a scrambled set of numbers, each number representing a different set. At the start of a tip, the caller reads off a number which corresponds to the set in which the cardholder may dance. That's all there is to it.

In our club we have a considerable range of abilities among the dancers. Yet no one grimaces when a couple of less experienced dancers joins a set. If the set breaks down (as it is more apt to do with these dancers in it), the "catastrophe" is good-naturedly shrugged off, and the dancers form lines that are ready to be picked up by the caller.

However, we do have to face facts. Some couples, if left to their own

devices, would dance only with "better" dancers, and the devil take the hindmost.



That is why I am a strong believer in the use of computer cards. During the course of the evening, dancers will find themselves in squares with a variety of dancers—some good, some not so good. It's the luck of the draw, and that's the way it should be. In those clubs where unfriendly behavior occasionally exists, the use of computer cards can inhibit the growth of clannishness and help create an atmosphere of harmony and congeniality.

*Hank Greene
Bayside, New York*

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SO RARE—Belco 342

Choreography by Charlie & Betty Proctor

Good music and a good, easy-intermediate two-step cued by Charlie.

STEPPIN' EASY— Belco 342 (Old B268)

Choreography by Irv & Betty Easterday

Pretty music and a good, very easy, beginner walking-type routine, cued by C.O. Guest.

A/C LINES, Continued

this debt by continuously helping others, urging those he helps to concentrate on the quality of their dancing as opposed to the quantity of calls, and, above all else, is gracious, helpful and supportive of other dancers. He is the unselfish; the one that cares about the activity and those who participate in it; the one who is appreciated by others. He is the hope for the future of square dancing."

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ENCORE, Continued

work too hard. Let's always keep that play environment in there, too....Let's change our perspective and let's be ready to meet that big challenge that is just over the horizon."

...
All of us must remember that square dancing was an outgrowth of spontaneous joy, music, and happiness put together, says Harold Bausch. "I feel that to keep our hobby a healthy and growing thing we must keep it as relaxed as we can; keep the social contact among our dancers so that they become truly acquainted and truly friends."

...
Chase right by Lee Kopman was selected by Callerlab as the experimental idea for the second quarter of 1976. Willard Orlich, Workshop Editor, sees the *chase* idea as a good one, being very versatile as to sex identity and resulting choreographic formation.

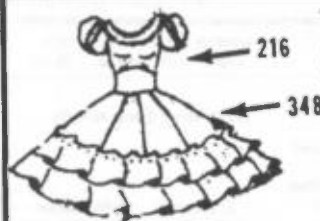
...
Tom Tomlinson of Camillus, New York, who has been calling for six years,

is featured in "Steal A Peek." *Margie* heads his list of favorite singing calls and *Possum Sop* the hoedowns.

Don't criticize, but if you do,
Don't mention names, but if you do,
Don't talk about people at the dance, but if you do,
Don't go to the restroom.
People there may be talking about you.

FRONT LINE COVERAGE

Our cover artist this month is Marie-Therese F. Doyon, who painted what she calls a "tribute to America's favorite dance, showing the Old Dominion Squares fall festival held in a park pavilion on a hill in the Blue Ridge Mountains, near Buena Vista, Virginia in the heart of the Shenandoah Valley! Done in acrylic on masonite, it has been exhibited widely by the artist, who is from Lexington, Virginia. Both she and her husband Gerard are artists and square dancers. You'll be seeing more of their work.



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DANCING TIPS, Continued

the other person's hand. If a *balance* is to be used, remember it is merely a small step forward and touch the other toe to the floor next to your instep. By all means do not "drop kick!" If a *swing thru* follows, be sure to exert a little pressure on the other dancer's arm as you turn in order to help one another maintain balance and assist the other person with the turn. A limp arm during any maneuver like this is a real handicap for the other person.

The *flutter wheel* and the *scoot back* are written as *turn thru* moves, so we must have those who move in to *turn thru* keep arms parallel to the floor and complete the arm-turn much as an *allemande* move. Be reminded that a *turn thru* is a turn half and pull by, to end up facing opposite to starting direction. Of course in the *flutter wheel* you return to starting position.

Did you know that if a caller says *half sashay*, and not *rollaway* with a *half sashay*, the one in the lady's position or the right-hand person slides left while the left-hand person steps back, then to the right, and forward to complete the

call. However, today, most widely used is the *rollaway* with a *half sashay* and here the lady rolls across to the left as the gent side-steps to take her former position. Remember on this call, men, a slight assist with the right hand helps start the move, then quickly let go and take her right hand with your left hand.

These are some of the things we try to teach our dancers and we hope they will be helpful to you. Keep in mind, good styling is smooth dancing, and smooth dancing is good styling!

GRAND ZIP, Continued

Chicago area. We have several excellent callers like Dave Taylor, Bob Hester, Herb Osterle, Dwane Rodgers, Van Foster, and Jerry Hill.

Betty L. Giese
Chicago, Illinois

We want to thank you for the feature story on "Dance Country" in your February issue. We appreciated it very much. Your magazine goes above and beyond to provide callers and dancers [with] valuable information.

Dave & Suzanne Abbott
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BEAUTIFUL BERMUDA, Continued

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How did this convention start? Ed Briand, 66, who moved to Hudson, Florida, from Arlington, Mass, about three years ago, said he came with Jim Purcell around 1976 and "four squares danced at Elbow Beach." Jim's wife Gerrie said it all started in 1975 under the banner of the Happy Travelers. In the fall of 1979 the Bermuda Department of Tourism contacted her husband and asked that he put together a festival for January, 1980.

The eighth Bermuda Convention is scheduled for January 11-18, 1987, at the beautiful Sonesta Beach Hotel. In addition to the dancers, non-dancers and families are welcome, Mrs. Purcell stressed. This year's staff of callers and cuers will return, along with Chuck Stinchcomb of Maryland, a founder with the Purcells. It certainly will be another fun time with good fellowship. That's for sure!

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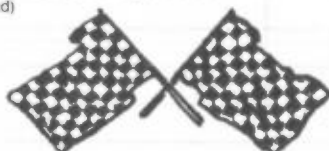
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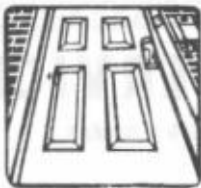


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NORTHERN JUNKET INDEX— 1949-1984

Compiled and Published by Roger Knox

Those of us who knew Ralph Page, editor and publisher of *Northern Junket* from April 1949 to July 1984, know that *Northern Junket* "came out" whenever Ralph got "good and ready" and not until! That accounts for some irregular dates of the publications. For example Volume 5, Number 6 was published 3/56 and Volume 5, Number 7 was published 10/56. Twelve issues for a year's subscription was from 3/55 to 10/57. How unique!

Roger has done a fine job, with the help of many of his friends and friends of Ralph Page. Whatever you want to find in *Northern Junket* magazines you have at your finger tips.

The table of contents lists: Contra Dances; Square Dances; Folk Dances;

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Thank you, Roger, for all your time and labor, and may this index be one of the best sellers during the coming years!

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